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RAW

April 17 -30, 1991 NUMBER 69 £1.20

NELSON can they do it Live!?

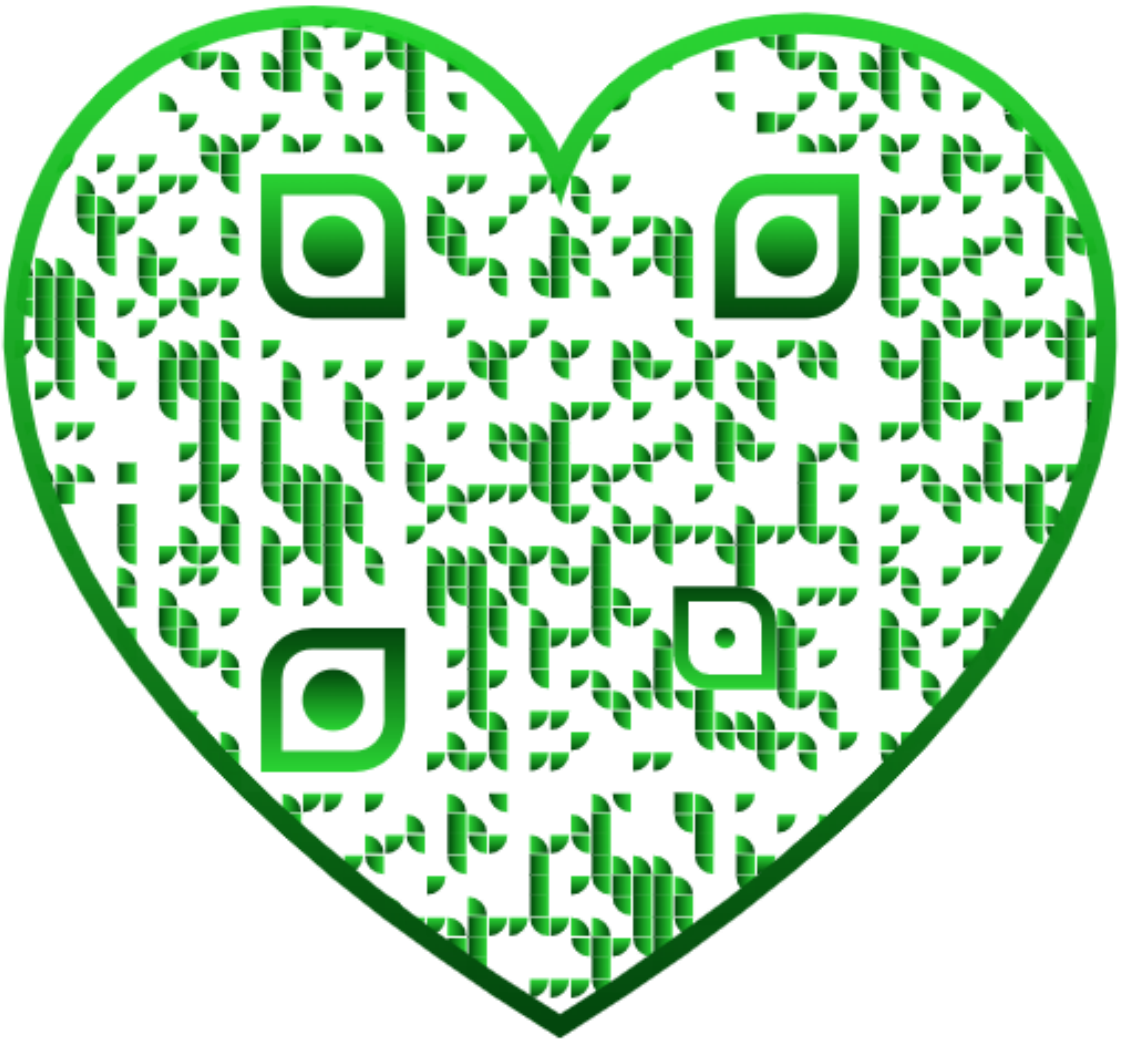
Money makes the world go round!

Will Metallica's triple platinum status ruin their street cred?

DAN REED EXCLUSIVE NEW HAIR SHOCK!

Megadeth
Skid Row
Deep Purple
Living Colour

IRON MAIDEN FULL DISCOGRAPHY



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APRIL 17-30, 1991

RAW: Cash-handed and desperately money mad!

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DONINGTON DETAILS CONFIRMED

THE LINE-up for this year's Castle Donington Monsters Of Rock festival has been confirmed at last. And as revealed in RAW last issue the bill is: AC/DC, METALLICA, MÖTLEY CRÜE, QUEENSRYCHE and THE BLACK CROWES.

The show takes place on Saturday, August 17, with the gates opening at 10.30am and the first band taking to the stage at 2pm.

Tickets are priced at £22.50 (incl. VAT) and are available by post from: Aimcarve Ltd., PO Box 123, Walsall WS1 2NA. Enclose a postal order/cheque made payable to 'Aimcarve Ltd.' and send an SAE. There is a 50p booking fee per ticket and allow 21 days for delivery.

There are also credit card hotlines operating on: 0602 483456/0602 414212. There is an administration fee of £2 per ticket.

Finally, there are 46 tickets outlets across the country, all of which will be selling tickets from April 20, when both the postal and credit card facilities will be open. More information in the next issue. Get those shades and beer barrels ready for action... it's going to be a hot one!

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THUNDER'S CANDID CAMERA B

FLASHES

'Sexy' Danny Bowes with Steph Lane in forced expression and thoughts of bananas shock. No sign of luckless drummer Harry on this one.

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ACKSTAGE PHOTO OPPURTUNITY exposé

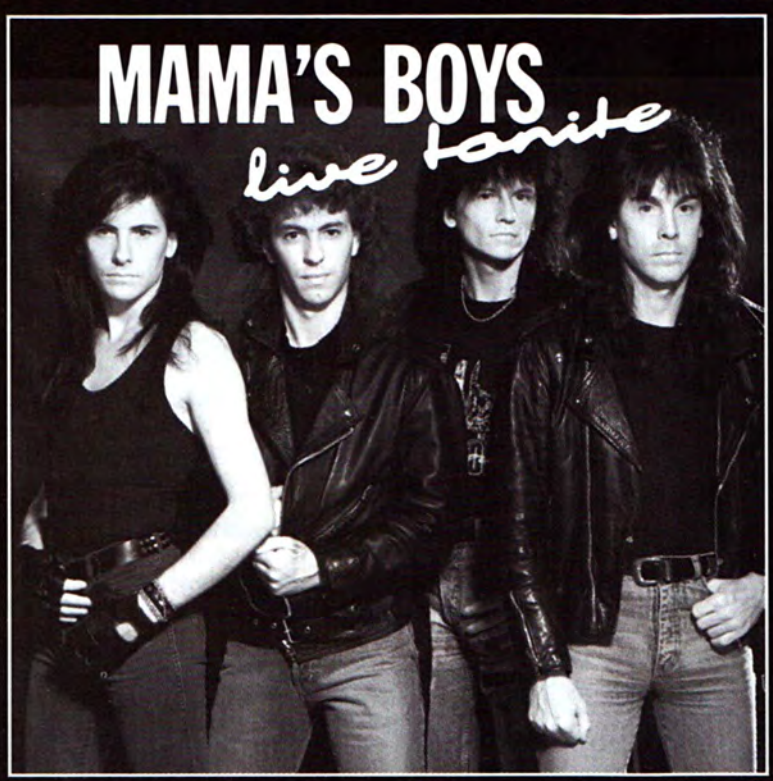
Ben Matthews adopts the pout for a clinging Amanda Crookes

It's that man Bowes again, this time with Jo Beddows

Top shot: Ben Matthews canoodles with an unsuspecting Hilary Pask, while below: Luke Morley shows the Hammersmith Odeon spirit to an admiring Jean Shorney

Music For NATIONS

MAMA'S BOYS



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HARD NEWS

EDITED BY MALCOLM DOME

★ GUNS N' ROSES have now postponed the release of new album 'Use Your Illusion' following their decision to recruit producer Bill Price to mix the tapes, the basic recording having been undertaken by Mike Clink.

BALL BUSTING RUMOR!

VICIOUS RUMORS, one of America's most promising Power-Metal combos, release their second album for the Atlantic label during early June. Titled 'Welcome To The Ball' (which was originally to be the title of last year's self-titled effort), the LP has once again been produced and mixed by Michael Rosen at Fantasy Studios in Berkeley, California, assisted by guitar-toting duo **Geoff Thorpe** and **Mark McGhee**.

The full track listing is: 'Abandoned', 'Only Live twice', 'Raise Your Hands', 'Dust To Dust', 'Children', 'Savior From Anger', 'Mastermind', 'Six Step Sisters', 'Strange Behavior', 'When Love Comes Down' (slated to be the first single) and 'Ends Of The Earth'.

"I know everybody always says it about their new album, but I honestly think this is the best Vicious record so far. We seem to have captured a certain signature that is ours," enthused Thorpe from studio HQ recently.

"It's our second bite with Michael Rosen, and this time around I think he has abetter idea of what we're about, and this has obviously made us feel a hell of a lot better," added McGhee.

Judging form a preview of the mixed tapes, I'd have to concur that this is a monstrous album, surely set to rocket the band into the big league. It has the band's traditional power and fire, but wedded to a diversity of influences that even stretches as far as incorporating what Thorpe refers to as "Motown Metal".

Following the release of 'Welcome...', the five-piece of Thorpe, McGhee, vocalist **Carl Albert**, bassist **Dave Starr** and drummer **Larry Howe** will head back on the road, with a return visit to the UK definitely on the cards - that is, if Thorpe can tear himself away from Fantasy's table tennis table. "I'm studio champ at the moment."

MALCOLM DOME

★ MÖTLEY CRÜE are currently working on material for a new studio album, due for a late Summer release, in time for the band's expected appearance at the Castle Donington Monsters Of Rock Festival on August 17. And contrary to reports elsewhere none of the foursome have any plans for any solo projects in the near future.

MEANY

Rumor-mongers (l-r): **Mark McGhee**, producer Michael Rosen, manager Bob Zemsky and Geoff Thorpe

TONY WOOLLISCROFT

Mike Howe: Make or break time!

THE HUMAN LEAGUE

★ SKID ROW release their long-awaited new single, 'Monkey Business', through the Atlantic label. It's produced by Michael Wagener and taken from their forthcoming second album. Expect the five-piece to undertake a UK tour later this year, which may include a Special Guest slot at Wembley Stadium on August 31 with Guns n' Roses.

METAL CHURCH have just released a new single called 'The Human Factor'. This will be followed by an LP titled 'The Human Factor'.

The new LPis their fourth, was produced by **Mark Dodson**, is the quintet's first since switching to Epic from Elektra, and the second to feature ex-**Heretic** vocalist **Mike Howe**, temporary **Metallica** guitarist **John Marshall** and the nucleus of guitarist **Craig Wells**, bassist **Duke Erikson** and drummer **Kirk Arrington**.

"It's a make or break album for us", says Howe, "but we had plenty of time to write and record and we came up with the most songs we've ever written. It's the hardest the band has worked on an album and I think it shows."

Live plans are uncertain, and in the US the band are holding back in the hope of getting onto an arena-style tour with a major band.

"That's how you elevate your self beyond a cult following. We're being patient and if it happens it'll be great, but if it doesn't we'll just hit the bar circuit," says the singer.

DAVE LING

★ RATT have parted company with guitarist Robbin Crosby, who has left to pursue other projects. It's a surprise move from the Los Angeles band, and their first change in line-up in nearly eight years. Just what the remaining foursome of lead guitarist Warren De Martini, bassist Juan Croucier, drummer Bobby Blotzer and lead vocalist Stephen Pearcy plan next remains to be seen.

CROWES GET TOPPED

THE BLACK CROWES were recently thrown off their support slot on the ZZ Top US tour, following vocalist Chris Robinson's continued references onstage to the fact that the Crowes' set was "live Rock 'n' Roll being brought to you commercial-free".

ZZ's tour is sponsored, like so many American tours these days, by a corporation in order to underwrite the heavy costs. And ZZ clearly felt that these remarks were intended to undermine the Texan trio, an interpretation vehemently denied by the Crowes themselves, who maintain that "it was more a satirical reference" to the fact that theirs was live music with no commercial breaks, as is not the case on TV. Ironically, the decision to ask the Crowes to leave the tour was taken after the young Atlanta band's triumphant return to their home town to appear at The Omni.

Both bands are scheduled to make UK appearances this Summer. ZZ play at the Milton Keynes Bowl on July 6, headlining a bill that also includes Bryan Adams, Thunder and Little Angels, whilst the Crowes are expected to open the bill at Castle Donington six weeks later on August 17.

EDDIE MALUK/REPFOTO

Black Crowes vocalist Chris Robinson: A commercial-free man

★ **DEATH ANGEL** seem ready for both a name change and also for a slight shift in musical direction following the recent departure of vocalist Mark Osegueda, who has now given up the music busines and returned to college.

WAR MEMORIAL

WAR AND PEACE is the name of a new band put together by former **Dokken** bassist **Jeff Pilson**. Based in Lose Angeles, the quartet also features bassist **Tommy Henriksen** (previously with **Warlock/Doro Pesch**), drummer **Ricky Parent** and guitarist **Russ Parrish**.

"Everything is happening so quickly that I haven't had time to think about it!" claims Pilson, who now handles lead guitar and vocals.

Since the break-up of Dokken, Pilson has worked with numerous musicians (including drummer **Vinnie Appice**, ex-**Black Sabbath/Dio**, now with **World War III**), but couldn't get the right chemistry until now. It was Appice who originally brought in Henriksen, who in turn introduced Pilson to Parent. Parrish, a 20-year-old teacher at the famed Guitar Institute of Technology in LA, was first recommended to Pilson by Shrapnel Records boss **Mike Varney** in 1989, but at the time he was in a band called **Bad Dog** with current **Badlands** drummer **Jeff Martin**; indeed the pair still work together in a side project called **Electric Fence**, also featuring **Mr Big** guitarist **Paul Gilbert**.

War And Peace have just finished a string of informal warm-up shows in New York and Long Island and have also completed work on a demo with producer **Chris Johnson**.

"There has been label interest in us," admits Pilson, "but that's not where we're at yet. We're still into just playing and letting that do the work for us.

"Personally I feel quite at home now as a frontman. I always planned on being a singer anyway, but I might have stuck to playing bass as well as singing had Tommy not come along."

GAIL FLUG

War And Peace (l-r): Ricky Parent, Jeff Pilson, Russ Parrish and Tommy Henriksen

★ **KING SWAMP** have decided to split up, after releasing two albums on the Virgin label. Commenting on their decision to call it a day, the band said: "We could not hold it together. It was one more case o too many scientists and not enough hunchbacks."

★ **NO SWEAT** have parted company with guitarist Jim Phillips and keyboardist Paul J Smith in a shock move. However, the Irishmen, whose LP has just been issued Stateside, are certain to continue. More details to follow.

RECORD NEWS

ROADHOUSE, the band featuring former **Def Leppard** guitarist **Pete Willis**, are currently working on material for their debut album with producer **Chris Sheldon**. The album should be released by Phonogram during the Summer, preceded by a single in May...**SABBAT** have parted company with Noise International. However, the band's new album 'Mourning Has Broken' is still available in the shops...**THE YARDBIRDS** release a double album titled 'On Air' through Band Of Joy Records on May 6. This features 27 tracks culled from recordings the band made for the BBC between March 1965 and March 1968...**DUSAY**, South London Groove Rockers, have a cassette EP titled 'NIF' available at a price of £2.50 from: **Half A Giraffe Management, 93 Bramdean Crescent, London SE12 0UJ**. Make cheques/POs payable to **'Dusay'**...**REVEREND** will begin work on a new album for the Charisma label very shortly. It will be produced in Los Angeles by **Michael Rosen**. The band are currently putting together a new line-up around vocalist **David Wayne**...**SUFFOCATION**, Death Metallurgists from Long Island, have signed a deal with Roadracer and will shortly begin work on their debut album..**FOUR HORSEMEN** are to have their first full album for the Def American label released in June. It will be distributed, as usual, by Phonogram in the UK.

DAN REED NETWORK, US Funk Rock pioneers, have completed work on their third LP, 'The Heat', with a planned UK release through Mercury Records in May.

As vocalist/guitarist Dan Reed explains, "the title represents a couple of things; but mainly heat in a political sense because during the recording a war started and finished and it was quite an emotional time. It was good that the Gulf War ended so fast, but it's unfortunate that Civil War seems to be going on over there now in its wake. We're in bliss in the West about how quickly it ended, but meanwhile they're going through a living Hell."

Speaking in **RAW** 49, the singer said that he was looking forward to producing the all-important third LP by himself. Instead, Bruce Fairbairn gets a co-credit. . .

"Bruce called me when we were working out the recording details and said that, although he'd intended to take some time off, he'd rather work with us instead of taking a vacation before the next Aerosmith record. I had a great time with Bruce and Mike (Fraser, engineer) on the first album, so it seemed like a good idea to work together again. I had no ego about it.

"The difference between the new one and the first two (1988's self-titled debut and the following year's 'Slam') is that there was no sequencing on the drums and bass at all. Lyrically, too, we tried to expand it in both directions," says Dan. "As far as the sexual side goes we've tried to take that to the next level and let people know that there's a deeper sensuality level within what we're trying to express.

"There are also some serious ideas; not exactly political, but things that prove we do actually give a shit."

And musically?

"It's a raging album. I think it Rocks more than both of the previous records combined! There's lots of guitar from Brion (James, the band being completed by bassist Melvin Brannon, keyboardist Blake Sakamoto and drummer Dan Pred), but still with a good groove."

Dan talks us through a few of the new LP's 13 cuts.

"We've a song called 'Mix It Up' which is an anthem to what we've been preaching. With all the environmental issues and everyone concentrating on material things and the War, we're just saying that our biggest problem is the state of our planet. While everyone's worrying about religion and borders, none of these things are gonna matter in about 30 years when it all catches up with us. It's about looking to the future with optimism yet still realising the problems.

"There's 'The Lonely Sun'. It's about how your relationship with your girl, or with your parents, can sometimes salvage the day.

"There's a song called 'Life Is Sex' which came from a letter a fan had written. On the envelope she wrote "Life is sex, sex is sin, let's begin" and I thought it was kinda poetic. I traced her number in the Netherlands and asked her if I could use the line. It's not a song that suggests screwing everybody in sight, but it acknowledges how sexual desire can be a strong driving force."

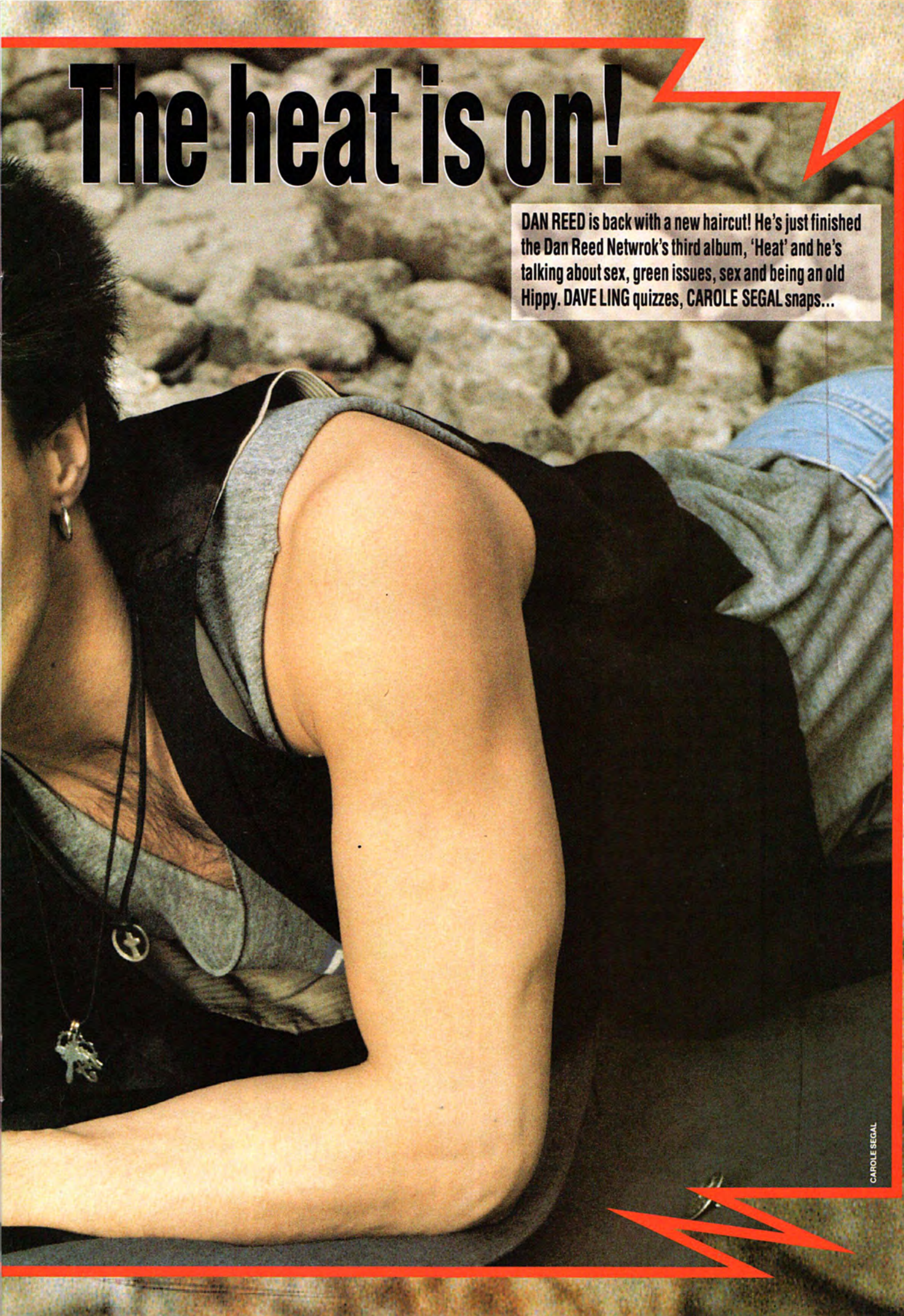
These are all themes that are likely to boost Reed's image as an old Hippy. . .

"Yeah," he chuckles, "and I'm growing my hair back. I went ski-ing and it got so cold that I let it grow. I've ended up keeping it for now, although I don't know if I'll still have it when we come over for our tour" (which is pencilled in for June).

"But I do understand people calling me a Hippy. With all these problems nowadays you're never sure whether to ignore 'em or write about 'em. I think we've managed to do both with this record; we haven't turned our back on important issues, but we don't spend all our time bitchin'. Balance is the name of the game."

The heat is on!

DAN REED is back with a new haircut! He's just finished the Dan Reed Netwrok's third album, 'Heat' and he's talking about sex, green issues, sex and being an old Hippy. DAVE LING quizzes, CAROLE SEGAL snaps...



CAROLE SEGAL

MINDFUNK: Are they the future of Metal?

THE LINE UP Pat Dubar: vocals. Jason Coppola: guitar. John Monte: bass. Louis Svitek: lead guitar. Reed St Mark: drums.

THE SET-UP Jason and Reed sit amiably on the 25th floor of the CBS building in downtown Manhattan. John Monte, bass player and motormouth, relates the Mindfunk scam.

THE BASICS "It started when me and Louis left MOD. We started recruiting people. I knew Jason from a Hardcore band we'd been in years before. Reed was doing studio work, he liked the music and we liked working with him."

THE SINGER "We tried lots of people but nothing really worked and someone suggested Pat. We flew him up from California and he really liked what we were doing."

THE TIME SPAN It took 12 months to get the group into action as a working unit. Managed by Johnny Z (Anthrax), the group got a major deal with Epic Records, played eight shows in Denmark and recorded an album, their just released self-titled, Psychedelically-covered, heavily creative debut.
"Yeah. We really worked our butts off."

THE CHEMISTRY "We're all very different people. We live in different parts of the States and, the reason this band sounds like what it does is that we all have different influences, we all were brought up in different areas, in different ways. When we came together no-one really knew if it would work, but it did."

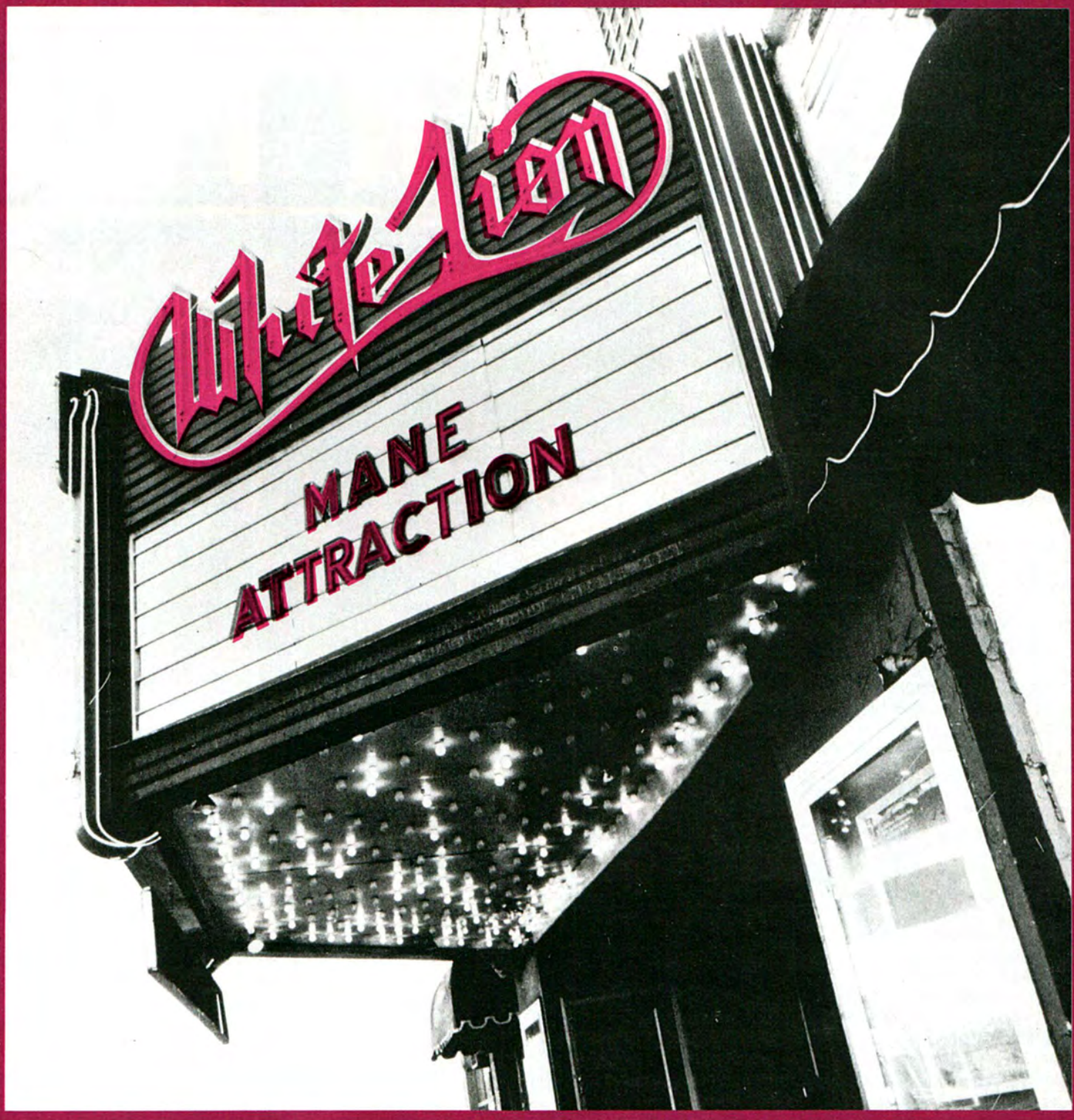
THE ALBUM "It's really powerful but..."

THE LIVE SHOW "...there's no comparison to what we're like live. We're very energetic and very in your face when we play live. When we play live the audience sees us there's so much going on that the fans just won't be able to take their eyes off us."

IS IT THE FUTURE OF LOUD, AGGRESSIVE, SNOTTY MUSIC? "I think it's about time that we had something like that and I think what we're doing could be seen as the start to some kind of new era. It's definitely very different. The doors have already been opened in the past year by new bands coming out but we're taking it a step further. We're very heavy but we have so many layers to what we do that there's a lot more in it."

THE END-BIT Mindfunk take Metal into a new decade, fusing power chords and muscle-bound aggression with subtle melody and multi-layered noise. Their debut album kicks like a live cable in a thunderstorm. And they'll be cranking it up even further when they play live in the UK later in the year. The future of Rock? Metal? With commercial potential too?
"Yeah, the name was going to be Mindfuck, 'cos that's what listening to us is like. But we'd never have got radio play, would we?"

EAR-PIECE: DAVE HENDERSON
LENS-CAP: CAROLE SEGAL at New York's Limelight Club



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ATLANTIC

ALL CASH N' FEST

IT'S MIDNIGHT in London. In Hollywood it's just gone lunchtime. As per usual Metallica drummer, co-composer and all-round conversationalist Lars Ulrich is running late.

Ensconsed in the confines of LA's One On One Studios, the diminutive Dane is locked in mortal combat with a rhythm track. In the midst of "laying down" new material for Metallica's forthcoming fifth album, when he eventually gets round to calling, night-time, in the civilised part of the world, has turned to day, and it's approaching three in the morning in Lars' neck of the woods.

It's been three years since Lars, guitarist Kirk Hammett, bass boy Jason Newsted and anchor-like frontman James Hetfield set foot in the studio. Three years since their last studio opus, the double '...And Justice For All', hit the racks.

Since then the world's biggest underground band have shifted serious amounts of vinyl to the point where they have gone from being underdogs to arena-sized headliners, setting new standards in their wake and out-distancing one-time influences such as Iron Maiden by a good few yards in both musical pace and sales. Metallica, in case you'd forgotten, have hit the Big Time with a vengeance to the point where Metallica, albeit unwittingly, have become a corporate entity in their own right. A worrying realisation to say the least.

Furthermore, the latest rumours emenating from the so far cloistered Metallica camp have done nothing other than fan the corporate flames.

There's talk of producer Bob Rock - the man who lined Bon Jovi, David Lee Roth and Mötley Crüe's walls with platinum - having been brought in to streamline the Metallica sound. Add to that the fact that there's been further idle whispers concerning the nature of the more immediate nature of the material and it's enough to instill fear in the hearts of the dyed-in-the-wool, ripped-jean-wearing Metallica fans. The two factors combined, standing on the outside looking in, beg the question as to whether this time around Metallica are pushing the boat out and going for accessibility, maturity and - gulp! - even respectability?! Surely not!

TIVALS!

THEIR LAST album went triple platinum and for their fifth platter, METALLICA have brought in legendary money-spinning producer Bob Rock. Is it going to be a case of corporate Rock and selling street cred to the masses? Can Metallica survive their own success? A bedraggled PHIL ALEXANDER tracks down Metallica drummer LARS ULRICH and asks him about phase five of the group, the recently announced Donington bill and if the smell of money has taken over...

Lars and adoring multitude at Wembley last year. Snap: MOTTRAM

BABBLE

WHEN THE phone finally rings Lars offers his excuses and before you can stop him he's off, eating up serious amounts of tape, talking ten to the dozen about all things connected with Metallica's current situation and the band's decision to return to Hollywood for the recording of the current LP. Strangely enough there's little talk of the Metalli-chaps customary excess. If anything, he seems a little restrained and is actually talking about "Working hard"! Shocking stuff, indeed!

"You know we've put a lot of time into this record. We've been really good. At first we even thought that this was gonna be a quick album to make but, hey, we're Metallica and everything we do takes a long time except getting drunk and we haven't been doing too much of that!" babbles the drummer without pausing for breath. "After about five minutes in the studio we realised that we were gonna be here for a long time and I think that we've changed the way we work. We're more comfortable now. One On One is a comfortable studio. It's not like a corporate Hollywood studio and we've been concentrating a lot more on this record than when we recorded '...And Justice For All' here. We're actually putting in 14 hour days whereas last time we were into having a good time and passing out in gutters!"

James Hetfield and Lars with new producer Bob Rock. Pic: Tegner/Repfoto

GROWING UP IS HARD TO DO

SO HAVE Metallica grown up and got serious in the last three years since the release of '...And Justice For All'?

"I don't think we've got serious. We've just got better at maximising the time that we use up. We learnt a lot about our limitations and the responsibility that goes with having to play a two-and-a-half hour set each night on the last tour," reasons Lars. "We suddenly realised that we couldn't go out and get drunk every fuckin' night the way we used to because the next day we had another show to do and it was our own headline thing. What's happened now with this album is that we've taken that attitude into the studio so we're working rather than wasting time. It's not like people are showing up drunk for sessions and after a couple of hours in the studio then the Absolut Vodka starts flowing. We don't finish every night at seven o'clock and go and hang out down at The Rainbow. In LA you hear a lot of horror stories about stuff like that. You talk to the assistant engineer and he tells you that so-and-so used to turn up at the studio at five and start drinking at half past. There was even a band - who shall remain nameless before you ask! - in the next room when we got there who would be wasted every day after seven o'clock. They'd come in and hang out with us smelling like a brewery! It made me think. For a minute I wondered if we were a real Rock 'n' Roll band because we were dilligently putting our 12 hours in each day!" chuckles Ulrich mischieviously.

"There's a lot of that in LA and it works for some bands but it doesn't for us. When we leave the studio, then we find it easy to slip into a different state of mind and have a good time. Working with Bob Rock also means that we've had to use the time to best effect because he's a family man and that means that he has the weekends off to be with his wife and kids, so that's when we get the chance to take in a lot of LA's recreational possibilities!"

Ah yes, Bob Rock. The man who's been dubbed 'The Hitmaker' by fellow knob-twiddlers. A man whose name when linked to Metallica is akin to something approaching heresy!

"God! The amount of times I've heard people say that in the last six months is incredible! Bob's had to deal with the same reaction from other people. Like, 'Bob, why are you working with those guys?'. After working with us I don't think he's ever gonna want to make another Bon Jovi record!" sniggers Lars with a cackle. "To be honest, though, it all started because we all liked the sound Bob got on the last Mötley Crüe record ('Dr Feelgood'). Peter Mensch (Metallica manager) called Bob and asked him if he'd be into mixing our record and he agreed as long as he could produce it too. When Mensch called me back and told me this it was like, 'Yeah, right! Next joke, Peter!'. To me it was like the idea of having someone like Mutt Lange (Def Leppard/AC/DC) calling up to offer his services! I couldn't believe it and we all pretty much dismissed the idea. Anyway, James and I were sitting around writing these songs when suddenly it struck me that we were being stubborn and that maybe we should be a little more open-minded and at least meet up with the guy. So we flew up to Vancouver and met him. He told us all the things he didn't like about the last record and we told him all the things we didn't like and he just felt like the right man for the job."

"The best thing about him though is that Bob Rock is his real name!" chuckles Ulrich. "When you hear his name you figure that he's changed it to become a hotshot record producer. When I found out that wasn't the case I knew he had to be cool!"

Hetfield and Ulrich in the studio Pic: Tegner/Repfoto

THE CORPORATE SOUND SYNDROME

SO THE hiring of Bob Rock and the fact that Metallica have written a batch of shorter songs presumably have nothing to do with a quest for that big, corporate, overblown sound and general accessibility?

"Let me just say that for ten fuckin' years we've been totally in control of what we do for better or for worse. We're not willing to give that up now and I'm not into the idea of having to justify what we're doing anyway. When I tell people in interviews that we're writing shorter songs and we're working with Bob Rock people seem to conjure up a specific image of Metallica flying away on dollar bills. It's like, give us a fuckin' break, here! The songs on this album are shorter, but it doesn't mean that they don't hit you like a sledgehammer! I mean, do you honestly think that our next album is gonna sound like 'Slippery When Wet'? Come on, give us more credit than that!" gushes Lars.

And yet, the fears from fans concerning Metallica's current situation are made more acute simply because the foursome have now become an arena band the size of someone of Van Halen's stature. Something which was unthinkable three years ago when Metallica opened for Van Halen on the Stateside Monsters Of Rock tour. A situation where it's all too easy to let the corporate world get its hooks in you and creative control goes out the window.

"Yeah, that's true," agrees Lars. "Maybe there's a possibility of that happening but the

way I look at it, people have changed their attitudes towards us rather than *us* changing to suit *them*.

"At the same time I'm not saying we haven't changed," he counters on reflection. "Change to me is very much part of Metallica. If we didn't change we'd be playing 'Metal Militia' and 'Motorbreath' for the rest of our lives and we'd be stuck in that rut. I mean, thank God for (late bassist) Cliff Burton coming along and introducing me and James to harmonies! (laughs) The way I would compare what we've done is similar to the way Rush have done things. They've taken sharp turns with every other album and yet they're still Rush at the end of it all. That's how I feel about Metallica."

And yet with the band being in a situation where you've grown at such speed don't you find that suddenly there's a self-supporting infrastructure around you which sometimes cushions you from what's going on and therefore creates the equivalent of a Metallica corporation around you?

"Well, with Peter (Mensch) and Cliff (Burnstein - the other half of Metallica's management team Q-Prime, who also handle Def Leppard, Queensrÿche, Dan Reed) they do tend to guard us like the queen's jewels. They're very protective of us to the point where sometimes I think it's too much and we do get into fights over that," confesses Lars. "I can see that by looking at things people would worry about that being a bit corporate but anyone familiar with our band and the Q-Prime organisation will know it isn't the case. I mean, Cliff carries around these multi-million Metallica contracts in Tower Records plastic bags! That's how corporate *he* is! To me that sums it up and I think that Metallica and the word 'corporate' are still pretty far apart. Look at our relationship with Elektra (Metallica's US label). They know that we're just the sort of band that's best left alone so that's what they tend to do."

THE NEW ALBUM

AND SO with corporate fears allayed it's down to our initial reason for talking: The current recording of the new Metallica opus.

"Well, to be honest, there's nothing much to say," begins Lars with an uncustomary restraint. "I don't want to be an asshole, but we're not telling anyone about the LP title just yet, so there!"

And what about the songs?

"Yeah, well, there's 12 of them and that's pretty much it. Oh, yeah, and they're short, too." he adds tantalisingly refusing to divulge any more information.

"Actually, there were two ways this album could've gone. We could've just put two songs on this album, one on each side. It wasn't a case of spewing out '...Justice' part two by

Metallica circa '88 (left to right): James Hetfield, Kirk Hammett, Lars Ulrich and Jason Newstead Pic: Mottram

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Hetfield and Ulrich at The Marquee

PG BRUNELLI

throwing together ten guitar riffs with ten tempo changes and calling that a song. We could've done that in our sleep, but early on we felt that we had to regain our excitement. I hate using the word 'challenging' but that's what it was like. It was cool to take a drastic turn and keep all our shit really compact. We needed songs that were more to the point. I remember when we were writing the last album I was timing everything and getting really excited when things hit the seven minute mark and trying to cram another guitar riff in to get the song to be eight minutes long. This time it was a question of using what fitted naturally and not caring about length. Most of them are four or five minutes and a couple have crept up to six."

If anything, just when it looked that after a two year tour spent playing two-and-a-half hour set and an album full of eight minute songs, Metallica were about to succumb to their own indulgence, the as-yet untitled opus should set the foursome back at their most unbridled and direct.

"Yeah, what I think we felt looking back at '...And Justice For All' was that although we'd grown in confidence by the amount of touring we'd been doing we never managed to capture the band's live energy on record. We were really worried about sounding note perfect on our last two albums and we lost the vibe on some of the songs. At the time though it felt right and we were really happy with it all. This time though, after playing what seems like five million shows we wanted to go back to some of that feel that we'd maybe lost, and we were willing to keep some of the mistakes! What I think we've achieved is a record with a certain attitude that we've never had before. It's rougher at the edges with a lot more feel. The drums have also taken a backseat while the guitars do a lot more of the talking," adds Lars regaining his customary excitement.

LIVE AND DIRECT

DESPITE SHYING away from the specifics of the much-guarded fifth album, it appears it is set to see the light of day this August as the band are again set to tread the boards as special guests to AC/DC on the Monsters Of Rock extravaganza, including a date at this year's Castle Donington festival, Metallica's third appearance following previous stints on the Donington bill in '85 and '87. Furthermore, their role as special guests will also ease the pressures of playing a two-and-a-half hour headline set.

"It's strange but it's almost like I want to go back to supporting 'cos, when I think back to the most fun we've ever had, that was supporting Ozzy in the States a few years back," splutters Lars at the prospect of getting back to live work. "Man, we just played for 45 minutes a night and then we'd jump straight into a bottle! More recently, though, last year when we came back to Europe for those headlining shows in May, we did two warm-up shows opening for Aerosmith in Canada when we just played for an hour a night. The energy we pumped out at those shows was incredible. I mean, having Steven Tyler watching you at the side of the stage spurs you on!

"Don't get me wrong, the headlining stuff is cool but supporting is just so much fun. I guess they're two extreme situations and that's what makes our band: The fact that we exist in these strange mood swings. One minute we're headlining, the next we're back supporting. Then we're doing serious albums, next we're doing stupid garage EPs. It's those differences that keeps it fresh.

"When we got offered the Monsters Of Rock slot in Europe opening for AC/DC and playing an hour a night we didn't need to be asked twice! AC/DC! Plus, playing Donington is always unbelievable."

Metallica are successful on their own terms and with their integrity still intact are still the eternal enema of corporate Rock 'n' Roll. Metal Up Yer Ass indeed!

METALLICA - THE DONINGTON FILE

1985
Line-up: ZZ Top/Marillion/Bon Jovi/Metallica/Ratt/Magnum

Backstage in '85 Pic: APRF

AN ECLECTIC setting for Metallica's first major UK festival appearance as the San Fran quartet found themselves sandwiched between Bon Jovi and Ratt. Bass player Cliff Burton delighted the crowds with a fine display of his legenday bell bottoms while Metallica's much talked about 'Metal Up Yer Ass' shirts sold like proverbial hot cakes.

"It was a really great day for us," recalls Lars. "We were the first band of our kind to play there and I just remember the great reaction we got."

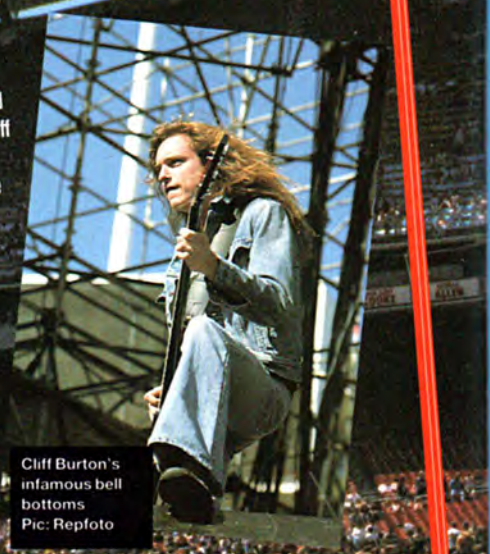
1987
Line-up: Bon Jovi/Dio/ Metallica/ Anthrax/ WASP/Cinderella

IN THE space of two years Bon Jovi had assumed the role of headliners while Metallica had weathered the tragedy of Cliff Burton's death and recruited Flotsam and Jetsam man Jason Newsted. In a field awash with mud and having to follow the energetic Anthrax, Metallica found themselves victims of both the treacherous conditions and crowd exhaustion. "Overall we just didn't quite get things right, comments Lars. "We didn't get close to playing the way we'd done two years before and it was one of those unfortunate gigs."

Following a muted performance they retired to their dressing rooms only to find Motörhead mainman Lemmy rangling with most of their rider!

1988
Line-up: Iron Maiden/Kiss/David Lee Roth/Megadeth/Guns n' Rose/Helloween

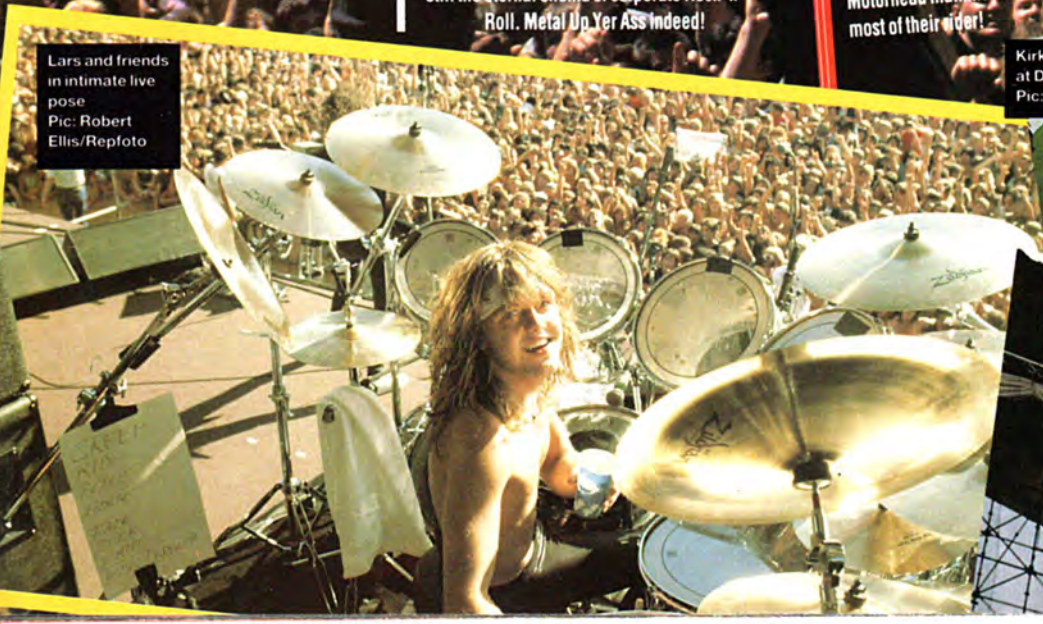
Despite not actually playing this particular year Metallica made their presence felt by sending along a rather drunken envoy in the shape of Lars Ulrich. Well oiled to the point of collapse, Ulrich preceeded to stumble on stage and join former Metallica Dave Mustaine and his Megadeth cohorts for a rather slurred rendition of the Sex Pistols' 'Anarchy In The UK'.



Cliff Burton's infamous bell bottoms Pic: Repfoto

1991
AC/DC/Metallica/Motley Crüe/Queensryche/ The Black Crowes

HERE'S TO another varied bill. Since our man Ulrich has had the pressures of headlining lifted from his shoulders, members of the public have been warned to avoid any Danish sounding drummers who may be staggering around backstage during AC/DC's closing set and rambling on incoherently! So, stand by for August 17, come rain or shine, Metallica aim to make it a day to remember.



Lars and friends in intimate live pose Pic: Robert Ellis/Repfoto

Kirk backstage at Donington. Pic: Mark Weiss

Lars onstage with Megadeth

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LETTERB MB!

LEPPARD SPOTTING

WHY DON'T I hear anything about Def Leppard anymore? Have they become extinct or something? If only there were some pictures, write-ups, posters or something, but there's nothing. I know they're still around after Steve Clark's death because the new album is due.

Def Leppard fanatic, Sheffield

As far as we know you're absolutely right, Def Leppard are still intending to continue, despite the tragic loss of guitarist Steve Clark. But, don't expect the album before next year. The band are allegedly going to record as a four-piece and then hope to recruit a British rhythm guitarist for touring. As ever, we'll keep you posted.

TIGER TV

ABOUT HALF-an-hour ago I was watching Central TV and they put on a sports commercial. I was thinking that I knew the music they were playing, but I couldn't put a name to it. My sister couldn't help me out either, but finally I got it, it was 'Love Overload' by Tigertailz. Getting around a bit lately aren't they? So, when are they gonna be getting round to Brum again? They were great live when we saw them last year and, well, I wanna see them again. So when, please?

Maria Bond, Birmingham

No plans for the near future I'm afraid Maria, as the Welsh Glamsters are busy sorting out their business. However, as soon as we know you can bet your biggest can of hairspray we'll print all. Until then you'll have to make do with the TV ad.

THE REAL SCARBOROUGH

I AM writing about an article in **RAW** 66, a three-page special on that mega-unreal band Little Angels. In no way do I want to put down the gods of recent Rock, but I must point out that there is more to Scarborough than flat caps and pigeons. There are numerous excellent pubs and clubs, not to mention the town's Watersplash World *and* the football team. I hope you print this so the readers of **RAW** know the whole truth about our ace town. (Does Mark Plunkett sleep in his sun glasses?)

Adrian Young, Scarborough.

Having never slept with Mark Plunkett I am unable to answer your final question. And, as for Scarborough, everyone knows that all the inhabitants do wear flat caps and keep pigeons. Who are you trying to kid? Even Toby Jepson still wears a cap, of the flattish variety, onstage, even if it is fashioned from expensive Rock star's white leather and closer to the look of that antique '70s Teenybop act The Rubettes.

HAS ANYONE SEEN ANDY?

COULD YOU please tell me what has happened to Andy Taylor? I bought his 'Dangerous' LP and it was brill and I saw him in Manchester where he gave a shit hot performance. I'm very upset about the way everyone puts Andy down. It's wrong, so print more posters and say nice things about him.

The only Andy Taylor fan in the world, I think.

Don't be so precious, Dave Ling is a fellow fan which means you won't be on your own at the gigs. Posters I'm not sure about, but how about this... Andy Taylor's lovely, Andy Taylor's really nice, Andy Taylor's fabulous, Andy Taylor's...

FREE SPEECH?

I'D LIKE to ask all Glamsters out there why the fuck they do it? Why do you want to look gay? I just don't understand the philosophy behind shit like Pretty Boy Floyd, I'm sorry but they make me sick.

Not that I'm altogether against the Glam sound of Metal but, c'mon, it's 1991! I used to hate Mötley Crüe because of their image, but once I had heard the 'Dr Feelgood' album I then proceeded to buy all five albums, which get better as the band mature. The image is what put me off, though. Now they've stopped all that shit, it is perfectly acceptable for me to like them. Even fuckin' Poison have stopped wearing wedding dresses and, although they look like a Gn'R rip off, they do look a lot better. Sorry if I've offended anyone but, shit, it's a free country, right?

Megadeth, Red Hot Chili Peppers, Gn'R, Jane's Addiction addict. Brighton.

Free country? With people denying others the frivolous pleasure of a harmless coat of make-up? Sounds to me like you could do with a makeover yourself. Maybe RAW could fix you up with the Tigertailz stylist and cure you of this confusion you seem to have developed concerning appearances of others.

BEETHOVEN VS. ROTH

AS A recent convert to Heavy Rock (I used to listen to Beethoven) I have in the last year-and-a-half been taken by my boyfriend to see groups such as Thunder, Magnum, Wolfsbane and many others. I've also listened to albums by a guy called David Lee Roth which I quite liked so I was looking forward to the Whitley Bay concert.

I don't know which concert 'Deborah' went to (**RAW** *Letterbomb* 67 - maybe it was the BulletBoys and she was confused by a pale imitation) but I went to Whitley Bay a mild fan and came out a complete unashamed Rothette. The man was *brilliant*, the best I've ever seen. In fact, I've never seen an audience reaction quite like it. His singing was spot-on and he never stopped moving for a solid two hours! My only complaint was he didn't do 'Sensible Shoes', speaking of which I must go as my ears are screaming for a fix 'cos, as the big man says, 'A Lil' Ain't Enough'!

Tracy Wilkinson, Consett, Durham

This guy, what did you say he was called? David Lee Roth? Hardly a classic name like Beethoven is it? Just how did your boyfriend persuade you to get into such plainly bizarre ,musical circles?

LAMENT CORNER

I WISH to make a LARGE COMPLAINT Having missed the brilliant Little Angels being interviewed *and* their excellent video 'Boneyard' - apparently shown on **RAW** Power, I'm pretty annoyed - for want of a better word!

Considering that I buy every damned copy, why can't you give us details of which bands will be on **RAW** Power in **RAW** Magazine for heaven's sake? My totally fave Rock band and I missed them! What are you going to do about it? What is my compensation? I mean it won't even take up one line to tell us who's on - so do it! As for missing Little Angels, you'll have to show some clips of the interview again!

Sarah-Louise

My utmost condolences go out to you. Although I dare say RAW Power will feature Little Angels again at some point. At present it's not possible for us to let you know who's due to appear on the shows, because the different networks around the country haven't got round to synchronising themselves. I words, what you see in Newcastle-Under-Lyme probably isn't the same as you see in Newcastle-Upon-Tyne. Anyway, compensation? Some chance, mate, is the general opinion here at RAW. I thank you.

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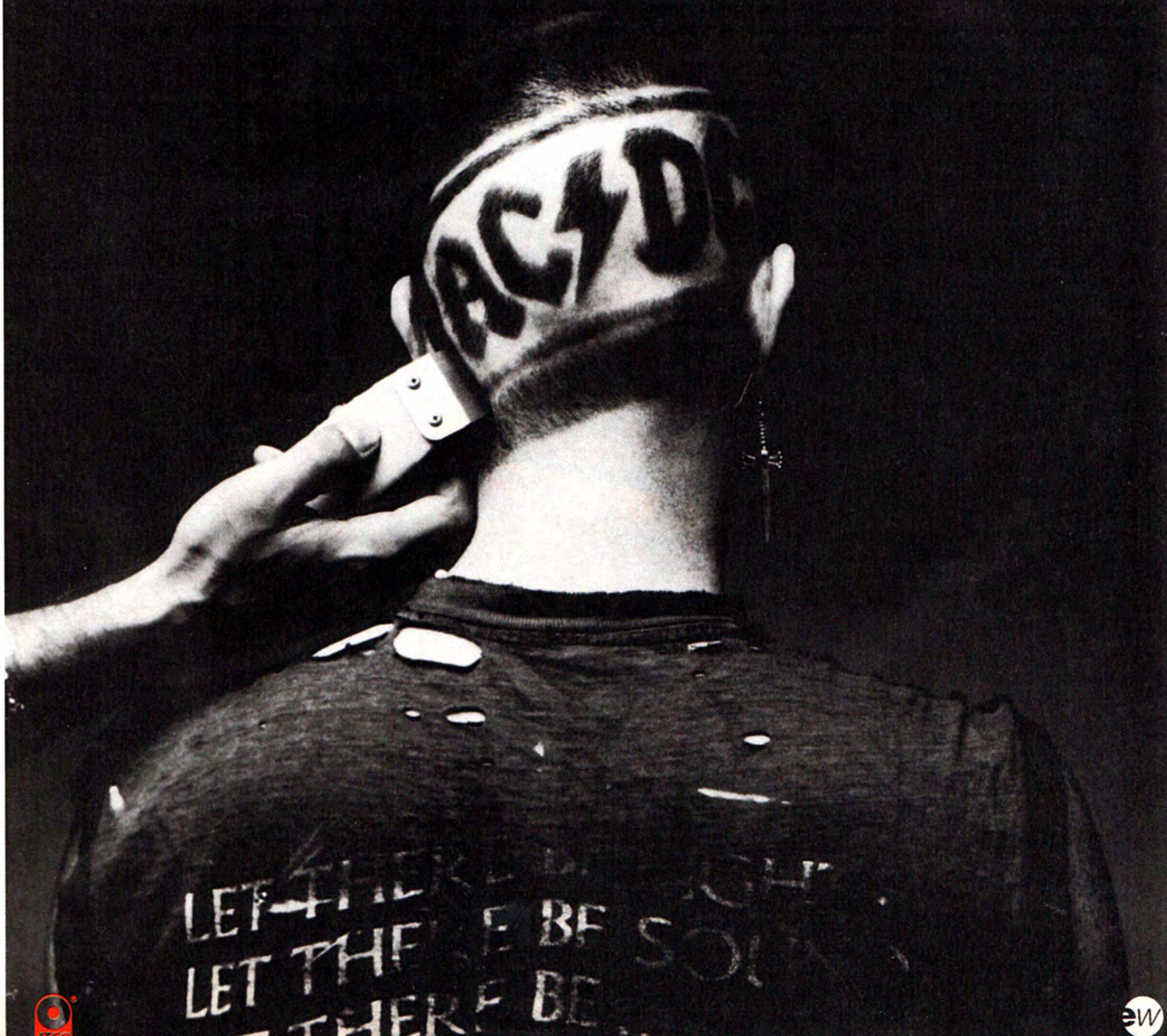

MUG SHOTS

FRIENDS OF THE STARS EXPOSED

AND, JUST who are these bright sparks out on the town with the celebs? If you've got pix of yourself with the famous and infamous send them in... and get *your* mug in action...

Motorhead's Lemmy with Justin and Adam Beattie at Hammersmith

Thunder's Snake with David Clark and Marion

Gak, it's Mark Slaughter with Pat Sandford and Tina Woodland

Send your pix to Mugshot, RAW Magazine, PO Box 3AU, London W1A 3AU

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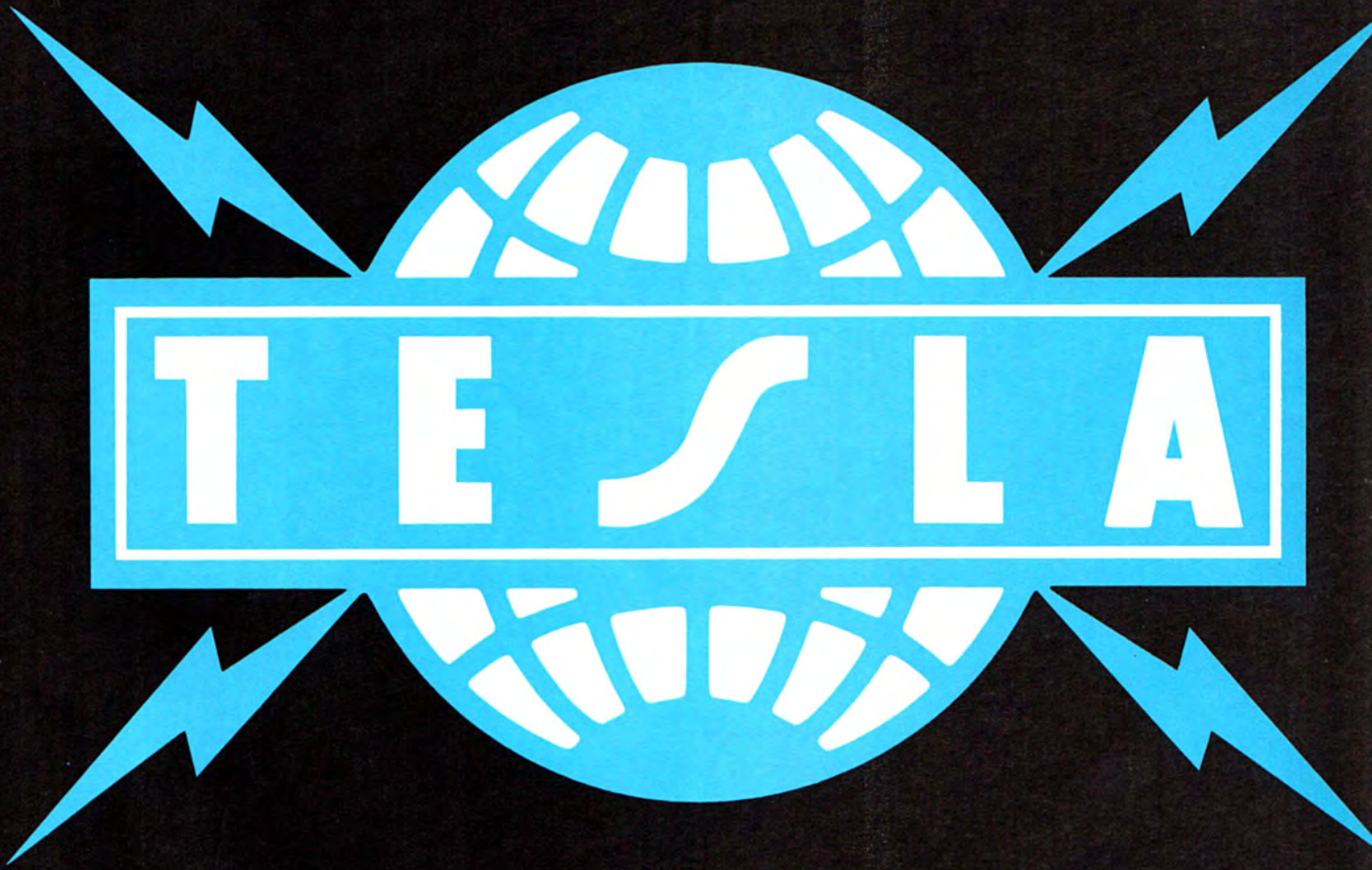

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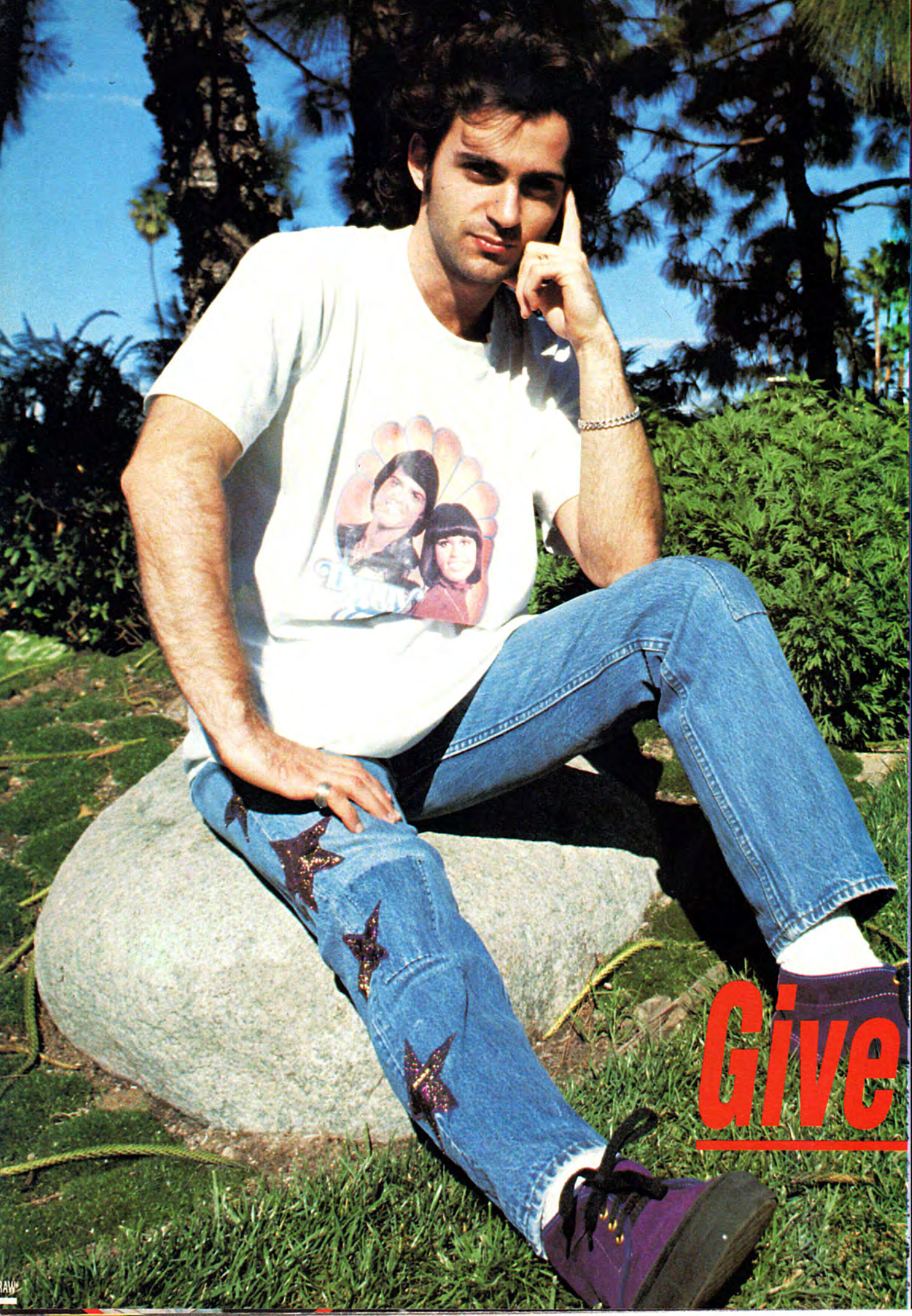
The video of the concert of the album which features the single!

(Where's the t-shirt?)

GEFFEN


Give

Dweeze a chance!

DWEEZIL ZAPPA is the son of the legendary '60s guitarist Frank Zappa. A class act in his own right, set to prove himself by hell or high water, he's become an actor, muso, creative catalyst and he's just released his third album. KIRK BLOWS hears the masterplan...

THE SUN stares down as with a knowing sense of amusement as the cab winds its way around the roads deep into the Hollywood Hills. Its destination is a quiet, unasumming building half sheltered by the surrounding foliage, its house number debliberately removed to avoid unwanted visitors. The tension builds as the vehicle approaches, indeed it could almost be a scene from *The Addams Family* or *The Munsters*. But this is no spine-tingling work of fiction. For this is a house in which the Zappas live. Father Frank, the legendary guitar loon, and son Dweezil, a new generation guitar whizz.

Once past the small iron gate, Dweezil Zappa comes down to greet us and invite us directly into the small studio complex built into the side of the house. Indeed, this is the place in which father Frank has generated much of his recorded work, and there's a distinct omni-presence in the air as I notice a certain moustachioed character working diligently in the control room behind us.

Just two days after Dweezil's live debut with his first proper band (featuring fellow guitarist Mike Keneally, drummer Josh Freese, ex-FZ bassist Scott Thunes and 16-year-old brother Ahmet on vocals) he's completing the mixing of 'Staying Alive', a typically eccentric Zappa-esque rendition of the Bee Gees song. It now features lead vocals from Donny Osmond, not to mention guitar solos from Zakk Wylde, Steve Lukather, Warren De Martini, Nuno Bettencourt and Tim Pearce. However, the version slipped onto the ghettoblaster is a previous incarnation with Ozzy Osborne singing.

"I came up with a bunch of people who I thought would be good to sing the song," Dweez says," but record companies always said no. Then, when we approached Ozzy there didn't seem to be a problem. We got him down and it turned out great, then something happened and his label, Epic Records, said no, we can't release it. They gave me some big lie about how it would interfere with his product, which is total bullshit.

"It's political stupidity because there's this special message in the record which I direct towards record company fools like the people who represent Mr Osborne, and also some people I dealt with in television. It's a message directed towards all those individuals that I particularly loathe, which says, 'Blow me, I don't give a fuck'!"

It's at this inappropriate juncture that accompanying RAW photographer Mottram disturbs Daddy Zappa's inner sanctrum - incredibly to ask for an LA streetmap - much to Dweezil's consternation. Mottram emerges unscathed. The panic is over...

"So anyway," he continues, "I figured I had one Oz - Osborne - let's go for the next one, Osmond."

Dweezil's attitude towards 'the industry' might obviously be influenced by his father"s disdain for all things corporate, but his own experiences have cemented his opinions. Just mention Chrysalis Records, who released his first two solo offerings.

"They did absolutely nothing with either record and they're total idiot losers. I'm not on there anymore, thank God," he says lazily. "I call them Syphilis Records. They're total retards."

He explains how every major label in the USA subsequently turned him down. Intimidated, per chance, by the Zappa name?

"I've no idea," he shrugs, "I think it's because they have no taste and they're absolute bloody idiots. But that's just my personal opinion."

Despite being just 21 years of age, Dweezil has so far made three albums (his new 'Confessions Of A Deprived Youth' follows 1988's 'My Guitar Wants To Kill Your Mama' and his debut 'Havin' A Bad Day' - recorded when he was just 15 years old!), recieved a Grammy award nomination, co-starred with his sister Moon Unit in a US sit-com, written, produced and played with artists as diverse as Kip Winger, Herbie Hancock, Don Johnson, Jellybean Benitez and The Fat Boys, guested as a VJ on MTV, played a resistance fighter in Arnie Schwarzenaggar's *The Running Man* and contributed guitar to a couple of Frank Zappa albums. Enough to suggest that the mainstream had embraced a Zappa at long last, despite recent record company problems.

"Eddie Van Halen is the main reason I actually started playing guitar," he says in response to my suggestion that his father must surely have been his biggest inspiration (Van Halen even produced Dweezil's very first single, 'My Mother Is a Space Cadet' - written when he was 13 with Steve Vai!).

"I was never exposed to anything other than my dad's music until I was about 12 and a half. I'd gotten a guitar when I was five or six but never played it. I messed around with the drums but I was terrible, 'cos I have the worst sense of rythmn on the face of the earth. Which is why my songs have really odd rhythms, becasue that's what's natural to me."

With 'Confessions...', a 15 track opus that combines guitar wizardry, blatant commerciality, social comment and the traditional Zappa trademarks of satire and unpredictability, Dweezil feels that, after the diversity of his past, the time has come to put special emphasis on his own musical career.

"Now is the only time I've actually had a band" he declares. "Most people have heard that I can play the guitar but few people have actually heard me *play* the guitar, you know? Now's the time to show them because that is ultimately what I want to do."

Produced by Extreme guitarist Nuno Bettencourt ("I bought their first album and he became my favourite guitar player overnight"), 'Confessions Of A Deprived Youth' is the result of an ultra-productive 28-day period in LA's Paramount studios that saw some22 songs recorded.

"It was a terrible studio that was like going back to the dark ages. It was in a terrible part of town too, somebody was even shot and killed right out in front of the place one night."

With an album being released on Dad's Barking Pumpkin (Food For Thought in Europe and the UK) label, it was a return to independent ethics, hence the limited time and studios (though the quality of the finished product belies such restrictions). Like Zappa senior, Dweezil's establishing a reputation for doing things his way.

"I grew up in an environment of just trying to avoid things that we found so heinous. To just be involved in what is supposed to be a creative field and actually earn money without participating in criminal sort of activities in terms of getting records promoted or whatever is all I really wanna do. If this record becomes successful and there were record companies who wanted to pick it up who'd previously passed on me, I'd tell them to fuck off.

"Very few people can say that they own their own masters. My Dad's one of the only people who owns everything he's ever done, with the exception of '200 Motels' and I don't know how that's managed to elude him."

Apart from producing Dweez's first album, it seems Frank offers little creative input to his son's work.

"I only played him this record when the whole thing was done," he admits. "He gave it ten out of ten, so that was good enough for me. He saw a videotape of an early version of our '70s medly (an amazing live encore featuring fragments of over 100 classics) and he thought that was preety funny."

On the whole, though, Dweezil reckons his surname has proved less of a help and more of a handicap so far.

"If I'd ben anybody else there'd be a lot more people ready to help me out. Nobody goes out of their way to help me at all. Everybody's got this attitude that I'm some spoilt kid that's got everything I ever wanted."

With the band set to tour what does his father think about young Ahmet hitting the road at the tender age of 16?

Dweezil grins mischievously. "I'm sure he thinks we'll probably all get arrested or something."

"Most people have heard that I can play the guitar but few people have actually heard me play the guitar, you know? Now's the time to show them because that is ultimately what I want to do"

Is this the most miserable band in the world?!?

Where do you take the Kings of Death Metal? PARADISE LOST went to Hamley's Toy Shop in Regent's Street, LIZ EVANS asked just *how* miserable they were...

"I DON'T want my picture taken with a load of racing cars. That's too macho." sneers Nick Holmes, vocalist with West Yorkshire Death Metal masters Paradise Lost.

Together with Gregor Mackintosh, perhaps the most depressed guitar player of all time, he's marauding around London's biggest, *happiest* toyshop, Hamley's in search of ludicrous photo opportunities. The duo smile when they reach the doll department. Make of this what you will.

Paradise Lost have just released their second album for Peaceville, the independent Yorkshire-based label responsible for peddling such Metal curios as Toranaga and Autopsy. Complete with elaborate sounding operatic vocals, splendiforous guitars and an ambitious orchestral feel, the ominously titled 'Gothic' is a step up from the average grunts and murdered riffs of the Death genre. It's a deliberate move, which the band hope will elevate them from the stereotypical trappings of the genre which they entered with their generic debut 'Lost Paradise'.

"We're trying to bridge the scene at the moment. We don't like the Death Metal thing, it's getting too restrictive and stagnant. A lot of the bands don't care what they're doing as long as it's noisy." says Gregor. "I fancy being into a band rather than the scene."

"We want to get through to an audience who we can talk to after the gigs," adds Nick. "I'd much rather someone told us we were absolutely shit and be able to say why, than say we were fantastic and not be able to quote one song."

When they're not being spattered with beer and saliva in post gig autopsies by their loving fans, Paradise Lost live up to their image and can be found moping around graveyards in unhealthy states of mind. Nick, apparently, once spent the night in one after his dad kicked him out for being drunk.

"It sounds dead cheesy but everyone likes reading gravestones and seeing all those old beautiful stone carvings." Gregor says. "Modern architecture is really naff."

All this lurking around tombstones no doubt helps to develop an imagination

conducive to producing spine-chilling Metal epics. That, plus the British weather, of course. Paradise Lost seem to get off on being depressed.

"We do get enormously depressed," admits Gregor. "When I get down I get frustrated so I want to write. You've got to be in the right frame of mind. I don't listen to happy music either. I like troubled stuff, like Sisters Of Mercy and Trouble. it has to be melancholic."

Nick says he likes Kylie Minogue.

"My favourite film is Andrew Lloyd Webber's *Jesus Christ Superstar*. I think it's amazing. I get a lot of inspiration from powerful things like that," continues Gregor. "And *The Name Of The Rose*, which is really convincing. It's set in a monastery and they *haven't* got Rolex watches on!"

What about gloomy literature - does Gregor read ghost stories? "Well, although a lot of people think I must read Edgar Allen Poe. I don't. It's too old English for me and I don't really like reading too much."

Luckily Paradise Lost have a happy drummer in Matt Archer. He tells jokes and acts with an amateur dramatics company. However, second guitarist Aaron Aedy is in danger of turning into Gregor (he's suffering from increasing bouts of gloom) and bass player Steve Edmondson is rarely seen belonging, as he does, to the breed of 'married men'. Maybe if their new album sells phenomenally well they'll decide to cheer up a little. Somehow I don't think so. Anyone who fails to be forced into a state of happiness after a trip to Hamley's is indeed terminally miserable

Happy funsters Paradise Lost (left right): Gregor ar Nick

PSYCHO ANALYSIS

CRONIN

ON THE COUCH WITH MR BIG'S PAUL GILBERT

If you and your band crashed on a desert island without food, but with plenty of water, who would you eat first?
Whoever was the worst fisherman, because we'd be trying like mad to get fish out of the ocean so that we wouldn't have to eat anybody.

If you were in a balloon with five other people and one had to be thrown out in case it crashed, what would be your excuse for not being thrown out?
I could think of about a million. How about that I didn't bring my parachute?!

If by cutting off your finger you could guarantee personal wealth for the rest of your life, would you?
No, because I would have a better chance with my finger on. I make my living with my fingers.

What is your favourite animal?
Well, I suppose, humans are really pretty cool. They're animals aren't they?

If you were walking through the jungle and came across a very large wall blocking your path, what would you do?
Start humming a Todd Rundgren song and walk in another direction.

You're offered everlasting fame at the expense of another group whom you really admire. Do you seize the opportunity?
How would that work, magic? Well, if I had to survive in a world where magic played a major role I don't think I'd survive for long anyway, so I might as well try to avoid it at all costs.

What's your second favourite animal?
I really want an iguana as a pet, but I'm on the road too much. Someday I'll get one.

If you could wipe one memory from your mind what would it be?
The taste of the pig brain tacos that I once ate. I didn't know that they were pig brain tacos, I just thought that they were chicken, but I couldn't read the menu because it was in Spanish.

If you could zap one person from the face of the earth, who would it be?
Boy... I'm on good terms with most people. Just zap a random person out of the phone book? I think I'll keep the zapper in reserve until the time is right.

Have you ever played a dirty trick on someone and regretted it?
In third grade I had everybody in my class sign a petition to my music teacher that we didn't want to do fluteaphones in the class before. I hated the sound of them. And it made her cry. But I was glad because afterwards we didn't have to do fluteaphones. *(What the hell are fluteaphones? - Ed)*

You've just passed away and you arrive at the Pearly Gates. Saint Peter offers you the choice of a second innings as either a tortured artists or a happy go lucky production worker with a wife and kids. Which would you chose?
I'd say neither because I couldn't deal with a life where my life was unchangeable. Door number three, please.

What do you tell people about yourself when you want to impress them?
That I know Gail Flug *(Flatterer - Ed.)* and that I make really good spicy Won Tons.

Analyst: GAIL FLUG

VERDICT

Obviously Mr Gilbert has a phobia about fluteaphones that needs immediate treatment. Apart from that he seems pretty well adjusted - apart from the bit about Todd Rundgren, the Won Tons and the mysterious door three. Still, that's Rock 'n' Rollers for you... KNEEL JUNG

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MEDICATION TIME

BEGGARS BANQUET

PEN PALS

MALE, 18, into Maiden, Metallica, Queensrÿche, Crimson Glory, seeks female, 17+, in Glasgow area. Photo if poss. Andrew Field, Flat 152, 11 Mitchellhill Road, Castlemilk, Glasgow G45 0JX.

CRAZY FEMALE, 16, into Tigertailz, Michael Bolton, Heart, seeking males, 16+, wherever you are. All letters answered. Amanda, 16 Halfway Drive, Halfway, Sheffield S19 5TH.

FEMALE, 16, obsessed with Maiden, also likes Wolfsbane, Acid Reign, Faith No More etc. Wants to hear from anyone, anywhere. Claire, Craigmore, Rotherham Road, Sheffield S19 5GL.

MALE, INTO Maiden, WASP, Gn'R and any other HM/HR, seeks young, attractive females, 15+. Photo if poss. Steve Stimson, Mill House, Higher Heath, Nr Whitchurch, Shropshire SY13 2JA.

AEROSMITH ADDICT, 21, seeks females, 16-21, (blondes or Sigourney Weaver lookalikes). Also into Crüe, Quireboys, Gn'R, etc. Paul Desborough, 23 Andrews Way, Hatt, Saltash, Cornwall PL12 6PE.

OKAY, WHO got loads of writing paper for Christmas? Why not put it to use by writing to me. Males or females. All letters answered. Julie, 10 Hardwick Ave, Chepstow, Gwent NP6 5DJ.

NO GLAMMIES, especially Poison fans. Only REAL people write to me. Must like Suicidal Tendencies and Slayer. Vike, 1 Vincent Street, Openshaw, Manchester M11 2FU.

PASSIONATE FEMALE Rocker, wants your flesh and blood. Looking for nothing but a good time. Into Jovi, Poison. Long-haired males to share interests..Write to me. Sandie, 3 Seaford Close, Cleanbrook, Runcorn, Cheshire WA7 6QT.

BORED 21 yr old male, looking for letters from all over the world. Into Dogs, Cinderella, Metallica. Worships Hanoi and all connected. Despises Poison, Skid Row and Hanoi rip-offs. M/f, any age. Tony Martin, 82 Wigginton Road, York.

ATTRACTIVE, BLONDE female Rocker, 18, seeks m/f in Gloucestershire area. Photo if possible. Heidi, 11 Harpfield Road,, Bishops Cleeve, Cheltenham, Glos GL52 4ED.

BORED FEMALE, 16, seeks penpals. Any age, m/f. Into all sorts of HM. All letters answered. Sara, 80 Calderbrook Drive, Cheadle Holme, Cheadle, Cheshire.

FEMALE, 16, mad on Poison, Skid Row and Jovi. Looking for male, 16+. Louise Lomas, 168 Brown Edge Road, Buxton, Derbyshire SK17 7AA.

HELP! ANYONE out there qualified to help a friend of mine out of depression? If you're male, 19+ and into Skid Row, Whitesnake, Cinderella, etc, the job is yours. Give my life some meaning. Star, 223 Tates Avenue, Belfast, N. Ireland.

TWO MALES, 17 & 18, Irish rockers into Poison, Vain, Great White, Tesla etc. Looking for female rockers, 17-20, with similar tastes. Photo if possible. Gerry and Si, 75 Orchardville Crescent, Finaghy, Belfast, N. Ireland.

HOLLYWOOD VAMPIRE, 18, long black hair, 6' 3". Into LA Guns, Pussycat, Smashed Gladys, Hanoi, Pistols etc, seeks lady vampires into Lipstick'n'Leather. Trash Mental, 29 Victor Street, Sheffield, S Yorks S6 25A.

PISSED OFF? Bored? Then write to me. I'm 17, male, fully employed and addicted to anything from Warrant to Lawnmower Deth. David Lloyd, 40 Bowden Lane, Marple, Stockport, Cheshire.

MALE ,17, into Phatom Blue, Maiden, Skid Row, Helloween and more. So if you're interested, m/f, write to me. Mark Topham, Y.M.C.A. Gresty Road, Crewe, Cheshire CW2 6EL.

FEMALE SEX fiend of the famous, would like to hear from the male species. Into Jovi, Skid Row, Cinderella, Thunder etc. Avril, 55 Repton Drive, Haslington, Crewe, Cheshire.

BORED, CRAZY male, 17, seeks female into Iron Maiden and many more. From Leeds area. Photo appreciated. Steve Scott, 24 Beverley Terrace, Beeston, Leeds 11 LS11 6DT.

HI! WE'RE three 16 yr old females rockers, looking for three 16+ guys, with great personalities. We like all types of Rock apart from Thrash. Photo appreciated, though not essential. Jessie, Jodie and Andi, 225 Chickerell Road, Weymouth, Dorset.

Wanna write to people in exotic places? Then fill in the form below. You know it makes sense...

Message.....

.....

.....

.....

Name.....

Address.....

.....

.....

I am over 16 years of age and into loud music

PEN PALS

ANY ENGLISH speaking Rockers out there in Stockholm? Girl, 22, moving to Sweden in Feb, wants m/f to show her around. Music tastes include Thunder, Aerosmith, Vain, etc. No Thrash. Please write a.s.a.p. Penny Hughes, 11 Robin Hill Drive, Camberley, Surrey GU15 1EG.

I'M A MAD Death/Thrash/Metal freak, who'd like to write to other weirdo's. Male or female, I don't care. Jason Sykes, 14 Suffolk Ave, Carlton Grange, Batley, W. Yorks WF17 7AN.

TWO WARPED females, 18, into anything from Poison to Slayer, seek likeminded males. Sense of humour essential, looks aren't. Vicky and Sharon, 57 Woodside Place, Leeds LS4 2QU.

TWO CRITICALLY insane males, 16, looking for two hot Vixens, 15+, into Maiden, Gn'R, Leppard and wild parties. Mike and Steve, 35 Victoria Road, Wrexham, Clwyd LL13 7SE.

HUNGRY 20 yr old male, partial to a bit of Aerosmith, Black Crowes, Jethro Tull, fancies a few tasty letters from some scrummy females. I'll even reply. Be a cherry pie and write to me. Ricky K, 2 Jerusalem Street, Belfast BT7 1QN.

FEMALE, CRAZY about Aerosmith, Poison, Thunder, Quireboys and bikes, wants fun, long-haired, good looking males. Photo and an intense liking for Aerosmith guarantees reply. Sarah, 2 Totting Lane, Birdsall Malton, N Yorks.

FEMALE DEATH/GRIND fan, 19, seeks penpals from all over the world, for correspondance and trading. Into Deicide, Carcass, Napalm Death etc. Louise Duggan, 261 Ringmore Way, West Park, Plymouth, Devon PL5 3RJ.

COSMIC 16 yr old female, in need of writing to someone who enjoys Skid Row, Jovi, Europe, Poison. Seb Bach, Joey Tempest lookalikes welcome. No weirdo's. Catherine, 111 Circus Avenue, Chelmsley Wood, Birmingham B37 7NQ

THRASHERS. THREE females into Slayer, Sepultura, Megadeth and much more, require 16-23 yr old males. Photo appreciated. All letters answered. Sick sense of humour. Amanda, 64 Borrowdale Road, Northfield, Birmingham .

FEMALE, 18, wants to write to any obsessed, devoted Alice Cooper fans. Also fans of Mike Monroe, Dogs D'Amour. Photo appreciated. All letters answered. Mandie, 20 Sleaps Hyde, Longmeadow, Stevenage, Herts SG2 8JP.

URGENT. M/F Thrashing, Moshing Maniacs needed for female Thrasher. Gigs and pubs. Angel D, 11 Mill Lane, Short Heath, Willenhall, W.Mids.

LONG-HAIRED fat dude, 24, into Maiden, AC/DC, seeks rockett to drink and gig with. Any age. Andy Burns, 48 Kings Road, Gosport, Hants PO12 1PY.

PETE - SHORT HAIR and lotsa fun, 30, requires females, 25-30, into Twisted Sister, Grateful Dead, Zep, most rock music. Anything goes for this crazy animal. No shot putters! Pete, 57 Bollington Road, Easterside, Middlesbrough, Cleveland T54 3NQ.

WANTED, M/F weirdos, any age, anywhere. Can look like a dog for all I care. Depraved sense of humour vital. I'm female, 18, red hair at the moment, into all Rock/Metal. Lynne, 8 Curlew Close, Kempshott, Basingstoke, Hants RG22 5PG.

FEMALE, INTO Wolfsbane, FNM, Poison and many more, seeks friends, m/f, 16-20, in Bury, Bolton, Manchester areas, for laughs, gigs, etc. Photo appreciated. All letters answered. Ruth, 57 Freckleton Drive, Bury, Lancs BL8 2JA.

ONCE BITTEN member, 17, seeks groupies, 16-20, (mainly females). Into Maiden, Roth, Purple, etc. Big J (Jamie), 194 Windsor Road, Babbacombe, Torquay, Devon TQ1 1SP.

BLOND HAIRED bored male, 24, seeks wild female. Into Gn'R, Def Leppard, etc. Blonde hair a must. Rich, 215 Prince of Wales Road, Manor Estate, Sheffield, S Yorks.

SHORT-HAIRED Metal monster, into Tora Tora, Crüe, Gn'R, etc, looking for gals to meet/write to in same area, with similar tastes. Rick, 1 Brownlea Close, Yeadon, Leeds, W Yorks LS19 7EB.

SHORT HAIRED youth gone wild, looking for gals, 16-18, who are young and crazy. Into Jovi, Crüe and more. Write to me Adam, 5 The Coppice, Yeadon, Leeds, W.Yorks. LS19 7JQ.

MALE, 16, quite good looking, into Kiss, Poison and Jovi, looking for girls, 16-18, for relationship. Photo please. Gary Stanley, 31 Wollescote Drive, Solihull, W. Mids B91 1LX.

MALE, 20, into Thunder, Gun, Jovi, seeks females, 18-23, for gigs, laughs and possibly more. No Thrashers please. Darren Brindley, 6 Chippendale Close, High Wycombe, Bucks HP13 6BT.

PRINCE CHARMING, searching for fair maiden, 20-ish. Long hair, sense of humour a must. Into most HM/HR. No Thrash. Photo if poss. All letters answered. Bon Joey, 123 Eastfield Road, Bordesley Green East, Birmingham B95UY.

FEMALE, 22, into Jovi, Poison, Dan Reed, Nelson and Rick Springfield, in desperate need of communication with males or females between 20-30 with similar tastes. Virginia D'Orsi, 52 Clarendon Road, Cheshunt, Herts EN8 9DJ.

FEMALE BLONDE, 22, into WASP, Alice, seeks males for friendship, letters. Anneka, 42 Powell Street, Netherthorpe, Sheffield S3.

TWO 18 YEAR OLD Lee Aaron lookalikes, seek two Jon Bon Jovi, Kirk Hammett lookalikes for fun. Photo if poss. Lorraine and Anne Marie, c/o Maynooth Community Council, Main Street, Maynooth, Co Kildare, Ireland.

BORED FEMALE, 18, wants to write to anyone, anywhere. Into Metallica, Megadeth and all Thrash. Photo appreciated. Kirsteen, "Bridgeholm", New Trows Road, Lesmahagow, Lanarkshire, Scotland.

MALE, 17, seeking anyone into Mötley, Poison, Gn'R, Jovi. Must be female. Anywhere in N Ireland if possible. Photo please. Darin Wilson, 39 Orlock Gardens, Bangor, Co. Down, N Ireland BT20 1SP.

CRAZY MALE Rocker, 19, seeks crazy, blonde haired female chick, 15-20. Into Ozzy, WASP, Alice, Maiden. Photo please. Lita, Doro lookalikes accepted. Ali (Wolf) Richards, 4 Wilson Terrace, Kettering Terrace, Northants NN16 9RT.

WILD AND CRAZY sex goddess, seeking long-haired sex god, 16-18. Into Jovi, Poison, Skid Row and bikes. Alison Hemingway, 18 Darnbrook Way, Nunthorpe, Middlesbrough, Cleveland TS7 ORA.

Send your penpal communication on the form supplied to RAW Penpals, PO Box 3HU, London W1A 3HU.

FEMALE, 16, looking for m/f penpals or to meet in Glasgow area, 15-18. Into Metallica, Aerosmith, Megadeth and lots more. Photo if poss. Claire, 21 Bowes Crescent, Garrowhill, Glasgow G69 7LX.

FEMALE GOTH, 16, seeks Goth male in South Yorks area, for friendship/love. I'm into the usual Goth stuff and some Glam. Your pic gets my letter. Frosty, 6 West Avenue, Bolton-on-Dearne, Rotherham, South Yorkshire .

THREE WACKY, insane and wild females, seek males of similar mental disorders from anywhere, especially U.S.A. (17+). Lyndsey, Bekki and Tamara, 19 Turner Drive, Inkersall, Chesterfield, Derbyshire S43 3HD.

FEMALE DREAMER seeks males with long straggled hair, to share thoughts and fantasies with. Deeply into Jane's Addiction, Jesus Jones and many more. Someone with a Perry Farrell sorta nature, or with dreadlocks. Sarah, 68 Eastdene Way, Peterlee, Co Durham ST8 5TL.

FUNNY, PRETTY female, would like sexy males with longhair to write to (16-19). I like Metallica, Scorpions etc. Also like turbo bikes, America and Leather. Photo please. C. Davies, 4 Millers Lane, Hornton, Nr Banbury, Oxon OX1S 6BS.

TWO GIRLS, 21 & 19, looking for penpals in Manchester area. Into Gn'R, Stones, Aerosmith, for gigs and pubs. Photo appreciated. Julie and Lyn, 9 Heol Mabon, Afoneitha, Penycae, Wrexham, Clwyd LL14 2PA.

FEMALE, 17, into Thunder, Poison, B Jovi wants males 18+ to write to/meet. Long hair is a must, photo ensures reply. Mandy, 13 Chudleigh Road, Leeman Road, York YO2 4YL.

Wanna write to people in exotic places? Then fill in the form below. You know it makes sense...

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SINGLES

Reviewed By POISON IDEA's SLAYER HIPPY (who brought some beer) TONY PETTIT of FIELDS OF THE NEPHILIM, RONNIE MAGRI and ROGER ERICSON of THE THROBS (who drank some) and LIZ EVANS

THE ALMIGHTY
Devil's Toy
Polydor PZ144

SLAYER HIPPY: I thought it was a boring piece of shit, myself. It was good for a single, I guess....
ROGER: Or for a band that's in high school.
RONNIE: I'm sure these guys aren't in high school.
ROGER: I think it was very nice, they got nice vocals.
TONY: Compared to the album I thought it was really ordinary. it's a good single choice 'cos it's what a lot of people like isn't it? It's good commercial Rock.
SLAYER: Yeah it is a good single choice. It's rather boring but I can see why the general public would like it.
TONY: I can imagine it with a good video doing well on MTV.
LIZ: Well you can all fuck right off! This may not be the best from The Almighty's new album, but it's still a red-blooded Rock anthem with more soul than too many of the rest around today. Consider yourselves deaf.

CINDERELLA
Heartbreak Station
Vertigo 53

SLAYER: I actually don't mind Cinderella that much because of the singer, Tom, um, what's his name? Tom. Er, Tom, what is his name? *(It's Tom Kiefer - Ed)*
ROGER: All right, enough kissing ass for that fucking band. New record, new clothes, new guitars, new fucking everything, man, they should have stopped off in Las Vegas, man.
SLAYER: They haven't got a new guitar player.
ROGER: New *guitars*. Look at this guy, he's decided to be Keith Richards with this new fuckin' Telecaster, man.
RONNIE: First he was Steven Tyler, now he's Keith Richards, fuckin' go home Tom!
TONY: I could imagine this on night radio, about 3 o'clock in the morning.
ROGER: You'd be fuckin' sleepin', man.
LIZ: One of those sensitive ballad type things. Consequently a bit icky, being all acoustic and down-mouthed as opposed to haunting and melancholic. A ballad should be from the heart, not just aimed straight for the bank. Try again, Tom, when you've *really* been torn apart.

THE WONDERSTUFF
The Size Of A Cow
Polydor GONEX 11

SLAYER: I love The Wonderstuff, I think they're a fucking great band.
ROGER: That new Lenny Kravitz record's really good.
TONY: Thing is with The Wonderstuff, they always write really good Pop tunes.
ROGER: Yeah, they sound like a '90s Monkees.
SLAYER: They're brilliant!!
LIZ: The Wonderstuff can indeed be relied upon to provide us with grubby little Pop/Rock songs and here's another. Oddball, smarting with character and wrapped up in a hefty tune. And boasting a wonderfully curious title, too.

THE MOTHERS
Miracle Man
Elektra EKR 119T

SLAYER: It sounds pretty good.
ROGER: Have you heard the new Lenny Kravitz record?
TONY: I thought it was pretty good. It's not radically different or anything, but it's good. Not too clichéd up, it was OK.
LIZ: The Mothers bristle with a furious charm and possess an already distinctive guitar sound. A repetitive, almost circular groove motors this song, female backing vocals add Soul and the effect smells of distant, if not immediate, success.

TESLA
Signs
Geffen GFS 3

SLAYER: That fucking annoyed the fuck out of me! They need a sign!
TONY: The problem with that is you might as well listen to 'Beggars Banquet' by the Stones or something. Sounds like they got clichéd up to the eyeballs with that. You've heard it a million times before.
RONNIE: It's kind of an odd choice for a single. I never heard the original though.
TONY: They've got the crowd mixed in pretty high haven't they? *(This is live - Ed.)* To make them feel good.
LIZ: Totally characterless. An overly average Rock song with no distinctive marks.

ZZ TOP
My Head's In Mississippi
Warner Bros W009

SLAYER: I'd rather listen to their first two records.
ROGER: I was just gonna say, man, just listen to their first record, it was fuckin' great. I don't know what happened, some Miller commercial or something.
RONNIE: It sounds like it came out of the '70s.
TONY: I've got a soft spot for ZZ Top, but I know what you mean this is 20 years on. But at least they're still in there and they've still got that guitar sound.
ROGER: At least they're videos are stupid.
RONNIE: Billy Gibbons is a great guitar player.
LIZ: ZZ Top will hang onto that growling guitar sound as long as they are able to recognise a plectrum. But, maybe the plectrums are beginning to crack.

LORE
I Need Your Love
MSR SRT 905 2791

SLAYER: SSSSHHHIIITTT!!!
TONY: I noticed that the guitarist did the sleeve drawing - and he should fucking stick to that!
ROGER: Really fucking boring!
LIZ: Appalling, boneless and disgustingly sissy. Bland to the utmost without even so much as a bad smell. Lore - whoever they are - will never be anything else.

THE ALARM

RAW

IRS Records ALARM 3

TONY: It sounds nothing like them at all.
ROGER: I thought it was fucking great. That was a really fucking good song and it saved the whole fucking day. SInce there's not a Lenny Kravitz record around.
TONY: I tell you what it was missing - a Welsh male voice choir.
RONNIE: Do I like it? Not really.
SLAYER: ZZZZZzzzzzzz.....
ROGER: It doesn't really sound like The Alarm but it still sounds really nice.
LIZ: The Alarm have been harbouring huge, ambitious visions with an American flavour for quite some time now. WIth RAW (fantastic title chaps!) they go grand and sensitive, let the acoustics take over and lay on the big drums.

GRAFFITI

Big Noise EP (If You Want Lust)

Graffic Records GRAFF 002

ROGER: You know what's interesting about this one? All these bands are trying to sound like Warrant and their 'Cherry Pie'. It sounds fucking awful, that's the worst fucking thing I've ever heard.
TONY: I tell you what, anyone who puts 'as heard on Radio 1 *Friday Rock Show* session with Tommy Vance' on their record has got to be a prat.
ROGER: And did you notice Jim Page is playing bass in this band?
TONY: If they give me the number of the barber I'll go round and kill him personally.
LIZ: Certainly has that Warrant swing (to the right...) touch to it. But not the cheesy glamour. Another song devoid of anything which might set them apart and lead them to fame, just a piece of unmemorablilia. Not what I'd wait in the rain to catch a bus to the record store for.

SINGLE OF THE WEEK

REVOLTING COCKS

Beers, Steers And Queers

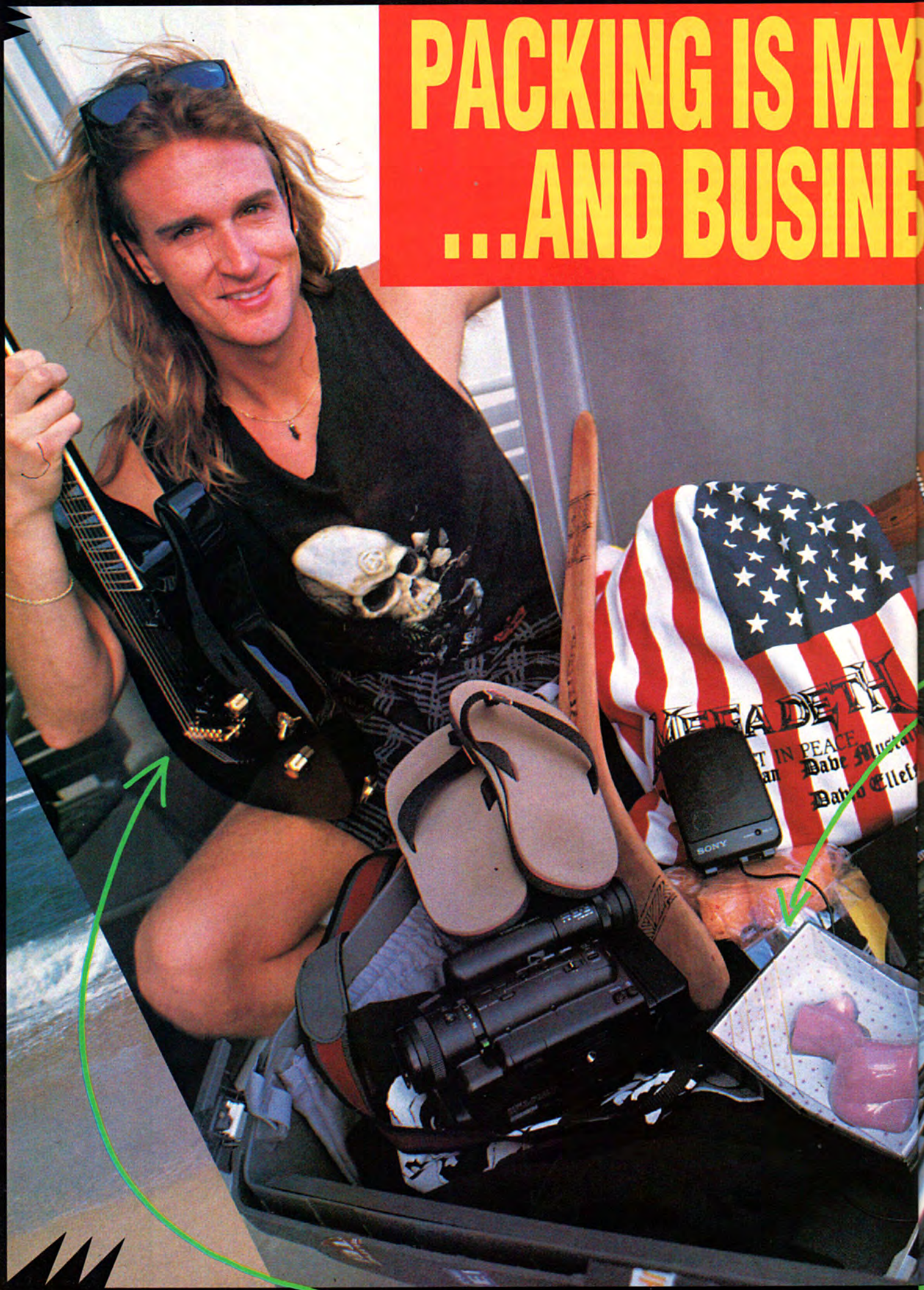
Wax Trax WAX 149

SLAYER: I preferred the original mix.
TONY: There's a bit too much scratching going down there but nevertheless I like it.
SLAYER: Much more powerful than whatever the fuck we listened to before.
TONY: I think that'd be really good played really really loud like in a club or somewhere.
RONNIE: Yeah, the drums were really powerful, even though they weren't really drums!
LIZ: Totally off the wall. All squeals, cow-calls and manic rhythms from one of the most outrageous party machines ever spewed up from the bowels of this diseased civilisation. Delicious.

The singles team. Back row (left to right): Ronnie Magri, Tony Pettit, Liz Evans and Roger Ericson with the unmistakable Slayer Hippy

TONY MOTTRAM

PACKING IS MY
...AND BUSINE



BUSINESS... S IS GOOD!

What does the aspiring, sun-seeking **MEGADETH** bassist Dave 'Junior' Ellefson take on the road with him? What's the secret of his sturdy grey Samsonite case? **DAVE HENDERSON** gets him to open it for inspection. **PETE CRONIN** snaps the swag

BOOMERANGS

"I've got two that I got in Australia from a weapon shop there. One of them cost 55 bucks. Hey, you know the joke in Australia? What do you call a boomerang that doesn't come back? A stick!!"

MEGADETH STARS 'N' STRIPES BATHROOM BAG

"A must for all those patriotic bits and pieces."

FLIP-FLOPS

"Not very Thrash Metal... but what can you wear by the swimming pool?"

A SELECTION OF T-SHIRTS WITH SKULLS ON THEM

"I've got lots of these."

MEGADETH 'RUST IN PEACE' PIC DISC

"I picked this up when we were in Australia, it's one of those special limited edition things."

PORNOGRAPHIC FEMALE TORSO CHOCOLATE

"I got lots of these weird candy things in Japan. Presents from fans and stuff."

PELLET-FIRING GUN

"Another thing from Japan. It looks so much like a real gun that all of our gear was impounded at customs when they found it. Hey, man, it really hurts when you hit someone!"

NINTENDO GAMEBOY

"I've got a good selection of cartridges for this. Essential for all those boring hours travelling."

HANDY VIDEOCAM

"That's for obvious things! You know, in-house sex, scuba diving, parachuting, para-gliding, bike riding. Bungey! Yeah, bungey jumping is great. We did it in Auckland, New Zealand... it's banned in most places. It's like a basket on top of a crane, about 130 feet up, and you climb up and go, 'three, two, one, bungey', and you jump off with a strap tied to your ankles. What do you think when you're going down? You just don't get the chance. The last time, they were supposed to go, 'three, two one... bungey', but all I got was 'three' and I was gone. I was out of there, man!"

SONY DISCMAN

"It's the latest model. It's got the full one byte, with digital audio crystals and stuff. I've got a load of CDs with me too. Like, a bit of everything. Ranging from The Dead Boys through to Mercyful Fate. I got Queen, Sisters Of Mercy, Ministry, Judas Priest, an old Nazareth live album, Concrete Blonde - that's a major album - Frank Marino And Mahogany Rush, the new Saxon live album, Savatage - that's one of my favourite albums of all time."

JACKSON GUITAR

"Yeah. Just as I was getting pissed off with Jackson, they gave me a new guitar."

ROGUES GALLERY

One's English, the other American. One loves sheep and one hates Iranians. They're ANDY SNEAP and RITCHIE DESMOND, guitarist and vocalist with SABBAT

Full name and nickname

ANDY: Andrew Ian Sneap. Actually, I don't have any nicknames, just Andy.

RITCHIE: Richard Thomas Desmond, nicknamed The Sequel because that was my Father's name too.

Date and place of birth

ANDY: July 18th, 1969 in Belper, Derbyshire. An average middle-class town.

RITCHIE: April 4th, 1967 in New York.

Current home

ANDY: Just down the road in Pentrich. It's OK, still living with my parents. . . I can sponge off them as much as I want!

RITCHIE: On Long Island, surrounded by a bunch of rich bastards. At 15 years old their fathers buy them a fuckin' Mercedes or a Jaguar and I'm still riding my little bike. . .

Three words to describe yourself

ANDY: Hairy Northern dole-ite.

RITCHIE: Richard Thomas Desmond.

What team do you support?

ANDY: I'm afraid to say it's Derby County; I know they're doing dreadfully this season but you've got to support your local team. Oh, and I also support the Tornados flight formation team over Baghdad!

RITCHIE: I'm a lifelong fan of the New York Giants (American Football).

What car do you drive?

ANDY: I've got a Ferrari F40/Ford Escort conversion, complete with Union Jack squaddie stickers on the back window!

RITCHIE: I don't at the moment as my license has been taken away for driving in an intoxicated state through a fence.

If your house caught fire, which possession would you save first?

ANDY: My inflatable sheep.

RITCHIE: My guitar. I was a guitarist before I was a singer, I've been playing since five years old. I've only been singing for a year. I've been taking Operatic lessons and in two years I'll pretty much be where I want vocally.

Do you get on with your parents?

ANDY: Very much so. In a musical sense they've been right behind me all the way. They bought my first guitar; thinking back it was horrible and cheap, a bit like a plank of wood. But I can't knock them at all.

RITCHIE: Yeah, definitely.

What film would you most like to be in, and why?

ANDY: *Animal Farm* (the George Orwell classic). Why? Because we're partial to sheep in Derbyshire. What part would I play? Well, it'd have to be the farmer and not the sheep, wouldn't it?!

RITCHIE: The Bombing Of Iran. . . but it hasn't been made yet. I hate Iranians.

When was the last time you had your hair cut?

ANDY: It was last properly cut on April 1, six years ago. I trim it myself, and last weekend I trimmed it for the fourth time in six years. Split ends add extra body, it's like two hairs for the price of one!

RITCHIE: When I had crabs.

If you gave up the music business, what would you do?

ANDY: Something that'd earn me some money - the music business certainly doesn't!

RITCHIE: I'd be a Psychopathic killer.

What was the last toy you played with?

ANDY: A bloody sheep!

RITCHIE: A shotgun. Ithought it was a toy but it went off!

What's the last thing you do before you go onstage?

ANDY: Walk out of the dressing room and then panic because nothing's working!

RITCHIE: Finish my drink.

Where, when and at what age did you lose your virginity?

ANDY: On my mate's living room floor at his 16th birthday party. I was 15. She was only a lamb and she bleated a lot!

RITCHIE: I really can't remember... I know it was my first girlfriend and was about 16.

If you were a woman who would you be, and why?

ANDY: Malcolm Dome. (Interrogator's aside: Andy was upset at Malcolm's one-star review of Sabbat's third 'Mourning Has Broken' LP, which he'd described as "truly appalling, nay horrifying"). As a journalist he's entitled to state that he didn't like the album, but it was unfair to go for the throat in the way he did.

RITCHIE: Malcolm Dome.

Where do your clothes come from?

ANDY: Usually from this Pakistani man at the market! You can get cheap jeans there and I just blag most of my T-shirts from various different sources.

RITCHIE: I'm not too particular. Just from the store.

If you could be a fly on the wall, whose wall would you chose?

ANDY (Without hesitation): The office of our record company, Noise International in Berlin. Then I'd find out how much they'd ripped us off for! Do I want to say that in print? Yeah!

RITCHIE: Any room of Malcolm Dome's.

What are your views on groupies?

ANDY: They're OK, as long as they're wooly and willing!

RITCHIE: From above!

Which part of your body would you most like to change?

ANDY: Probably my feet. I've got very large feet and if I had smaller ones I could afford smaller shoes!

RITCHIE: My feet too. I've got flat ones!

Who is the most egotistical dickhead you've met in Rock 'n' Roll?

ANDY: There's one in particular who I'd like to name. . . but I can't. It's unfair to single him out. Besides, he probably thinks the same of me!

RITCHIE: Tom G Warrior of Celtic Frost. I almost joined that band in 1986. I went to Tom's house in Switzerland and he turned out to be a fucking prick to say the least. He kept saying 'Come on, let's play' in such a queer voice. . .

Most peculiar place you've ever had a bonk?

ANDY: By the lift doors in the supermarket. The shop wasn't open at the time. I've also been caught by Police and that was embarrassing! It was the usual in a car situation, the lights were flashing, the car pulled up behind us and I nearly died of embarrassment.

RITCHIE: In the ladies locker room at school.

Would you shave your head for charity?

ANDY: I'd do other things for charity, shaving your head would be a bit daft.

RITCHIE: It depends which head you mean.

What is the proudest moment of your life?

ANDY: Playing the Dynamo Festival in Eindhoven, Holland. I think there were about 20,000 people there to see it.

RITCHIE: Beating the fuck out of this guy who beat the Hell out of me when I was younger. Revenge is sweet.

Would you go to Heaven if you died today?

ANDY: Hopefully, because the fluffiness of the clouds would remind me of sheep - without legs! - so I wouldn't have to take my wellies with me. They say that when you die you see a blinding white light - it's probably the RAW office lights reflecting off Malcolm's Dome!!

RITCHIE: If I was on the guest list.

Interrogation: DAVE LING

Tom Warrior of Celtic Frost: Not exactly Ritchie Desmond's best buddie!

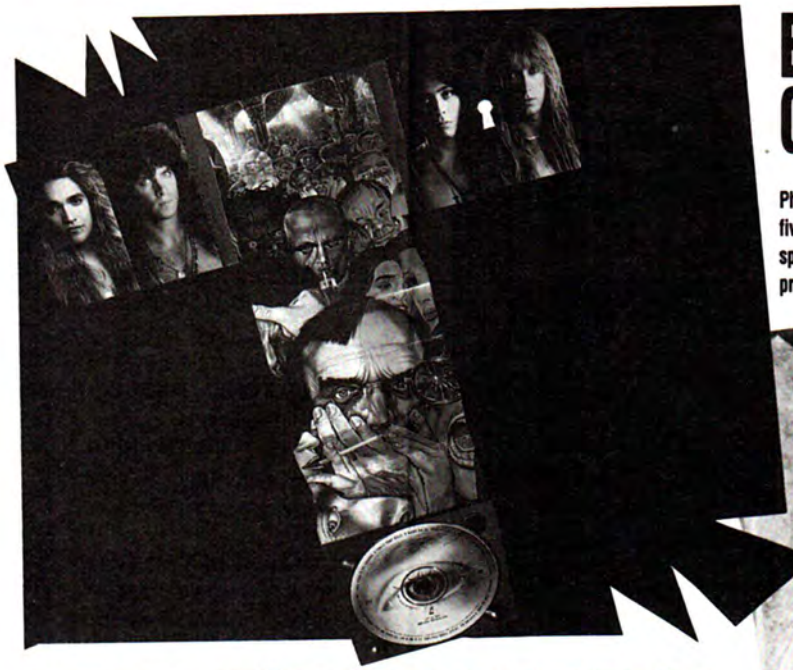
Andy Sneap & Ritchie Desmond of SABBAT

RAW

ANDREW HORSFIELD

Sabbat (l-r): Andy Sneap, Neil Watson, Ritchie Desmond, Wayne Banks, Simon Negus

WIN!WIN!WIN!WIN!WIN!WIN!WIN!WIN



BULLET BOYS COMPETITION

Phew! We're so super-generous! We have five copies of this simply totally amazing special limited edition digiscope CD presentation of the BulletBoys second album, 'Freakshow'. Tell us the name of the producer who has worked with the band on both of their albums and also produced the classic Van Halen albums and one of these CDs could be yours. Answers on a David Lee Roth postcard to RAW Bullets, PO Box 3AU, W1A 3AU

METAL BOX COMPETITION

'The Metal Box' has just been released on Castle Communications, consisting of a three CD boxed set (alternatively four albums or cassettes) which comes complete with a sew on patch and provides a hearty feast of Metal from its origins to the present day. To win three hours and 17 minutes of classic and not so classic tunes, tell us which now famous Rock personage lent his vocals to Hawkwind's 'Silver Machine' all those years ago. The first ten correct answers will be awarded a Metal Box. Answers to RAW Metal, PO Box 3AU, London W1A 3AU.

MARQUEE METAL COMPETITION

London's Marquee Club has become something of an institutionary legend over the years, and it's all documented on this compilation, 'Marquee Metal' which features artists such as Hendrix, Status Quo, Free, Motörhead and newer acts The Almighty, Little Angels and Faith No More. We have 12 copies of the cassette to give away, so rack those brains and....

Tell us which one of the following four artists has *never* played the famous little Soho haunt: a) Kiss b) Guns n' Roses c)Led Zeppelin d) David Lee Roth

Answers on a postcard to the usual, RAW Marquee Metal Compo, PO Box 3AU, London W1A 3AU.

THE ALMIGHTY

THE NEW SINGLE

DEVIL'S TOY

BACKED WITH 'BAD TEMPTATION'

OUT NEXT WEEK

polydor

GET A MINDFUL OF

The screaming guitar work of Jis Svitek and Jason Coppola sounds like it won't rest until you've headbanged yourself into an aching pulp."
– GUITAR WORLD

"Mindfunk's parade of ideas seems limitless, thunderously heavy and unstoppably accessible."
– TOWER PULSE

"Best of all", ...sexually aggressive..."
"...astounding stuff..."
5★ – METAL HAMMER

"Not only a great rock n' roll album, but a state of mind."
– SPIN

"At last, an album that lives up to the hype. Mindfunk exist purely to penetrate you any way they can. And boy does it feel good."
KKKKK – KERRANG

"Wild and disoreinting, full of surprises even after dozens of listens."
– CMJ

"A record that will leave you mesmerized." *– CIRCUS*

FEATURING

BIG HOUSE BURNING · INNOCENCE · SUGAR AIN'T SO SWEET

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CRAZED MANAGEMENT, INC

RAW Magazine in association with Deadline presents Johnny Nemo in The Good The Bad And The Nemo. Part One...

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ALBUMS

✖✖✖✖✖ WORTH BURNING AN INVERTED CROSS IN YOUR FOREHEAD FOR
✖✖✖✖ WORTH BUYING
✖✖✖ WORTH HEARING
✖✖ WORTH SELLING
✖ WORTH NAPALMING

FRANK ZAPPA
The Best Band You Never Heard In Your Life
Zappa Records CDDZAP 38

A DOUBLE CD set featuring Zappa's 1988 touring band. Recorded live, with no overdubs, this lengthy set features the eccentric guitarist revisiting obscure album cuts and attempting bizarre covers of everything from the theme to Bonanza to 'Purple Haze' and 'I Left My Heart In San Francisco'. For Zappa kooks it's essential but for the majority of the world it's just too off the beam to count... even the cover of Zep's 'Stairway To Heaven' can't drag it back onto normal street. ✖✖

DAVE HENDERSON

DEEP PURPLE
Anthology
EMI CDS 7 96129-2

THE IDEAL introduction to a Rock legend; 27 tracks and 150 minutes of ear-splitting, ground-breaking Hard Rock. Lovingly assembled by Appreciation Society supremo Simon Robinson it traces Purple from their early roots on 'Hush' as they shaped their sound through 'Highway Star' and 'Smoke On The Water' to the tail-end of the David Coverdale/Tommy Bolin era. Utterly essential. ✖✖✖✖1/2

DAVE LING

ALBERT KING
Red House
Essential ESSCD147

FRESH FROM his contribution to Gary Moore's worldbeating 'Still Got The Blues' long player the much revered Albert King jumps back into the fire with an offering of his own. From the opening stomp of 'Stop' through more balladic moments such as 'Don't Let Me Be Lonely' and culminating with a reprise of Hendrix's 'Red House', King let's rip with soul, feel and spontaneity. If the material occasionally lets his delivery down there's enough on offer here to prove that the old dog can still teach the youngsters a trick or two. ✖✖✖

PHIL ALEXANDER

A.N.D.
100 Hours
World Wide Records 004

THESE BRUMMIES backed ex-Judas Priest frontman Al Atkins on his recent 'Judgement Day' LP. Whilst the trio have tried to update their music, '100 Hours' (the time taken to record, mix and master the songs!) is still more '70s-orientated than a contemporary sounding offering. Production, time limitations and vocals aside, their enthusiasm is contagious if nothing more. ✖✖

DAVE LING

INDEPENDENTS
Reviewed by DAVE HENDERSON

THE FLESH EATERS
Dragstrip Riot
SST Records SST273

PART-TIME journalist, Chris D continues his music project with another album of lazy, laklustre Blues Rock outings. There's a Swamp Rock feel and some throaty vocals but The Flesh Eaters' songs are just too insignificant. ✖

THE LEAVING TRAINS
Sleeping Underwater Survivors
SST Records SST 271

SCREWED UP bedroom Rock dealing with personal crises might mean something to the odd schizophrenic but when it's underplayed, underproduced and short on musical talent its appeal is strictly limited. ✖

SHLONK
EE Yow
Community 3 3907-1

A FIVE-piece from Montreal who've opened for Lunachicks, Butthole Surfers, etc and sound just as mad. Four girls and one guy play demented Thrash that's pretty tough to get into. Subtlety is not their strongpoint. ✖✖

SPONGEHEAD
Legitimate Beef
Community 3 3918-1

A TRIO of Americans brought up on Captain Beefheart and Hendrix, Spongehead play cranky, disjointed Rock with strange noises and even stranger song subjects. Challenging, edgy psychopathic killer-type muzak. ✖✖✖

BAND OF SUSANS
The Word And The Flesh
World Service RTD 157.1196.1.27

NEW YORK's Susans return with another album of guitar-heavy tunes, a year after the critically acclaimed 'Love Agenda'. As with 'Agenda', the theme is shrouded in a wall of effects which, although melodic and quite memorable, won't let the group get their poetry and noise over to many new fans. A multi-layered, experimental guitar gateaux. ✖✖✖

"This is a hugely satisfying release. Not big. *Huge*!"

MR BIG FACTS
- Guitarist Paul Gilbert is involved in a side project called Electric Fence which also features Badlands drummer Jeff Martin
- 'The Drill Song', the band's first single from this LP, features a drill solo
- Mr Big strat their first UK tour on April 28

MR HUGE!

MR BIG
Lean Into It
East/West 7567822091

MR BIG'S debut album (released mid-89) established them as the strongest of that year's unusually large crop of 'supergroups'. While Blue Murder have mercifully fallen by the wayside and the brilliant Badlands have yet to release their second record, Mr Big have actually managed to stick together long enough to record a second album. Their secret? Teamwork, of course, plus the ability to write the sort of songs that dig their way into your brain and refuse to leave.

Opener and single, 'The Drill Song (Daddy, Brother, Lover, Little Boy)' is a symphony of classic Hard Rock motifs. Astounding vocal dexterity from Eric Martin, agressive riffing from Paul Gilbert, brutal drumming from Pat Torpey and awesome bass frolics from Billy Sheehan.

A similar formula to that displayed on the first record (remember 'Addicted To That Rush'?) yet still all-powerful despite the familiarity. What makes Mr Big so darn toe-tinglingly effective is the truly soulful nature of their music.

Aided by producer Kevin Elson, the quartet have come up with 11 tracks that contain the perfect mixture of bludgeon and bombast coupled with suitably massive choruses. They've even included a double dose of Cajun-tinged Blues, namely 'Voodoo Kiss' and 'A Little Too Loose'. Could have done without the uninspiring ballad and the acoustic thing ('Just Take My Heart' and 'To Be With You' respectively) but otherwise this is a hugely satisfying release. Not big. *Huge*!

✖✖✖✖

MAURA SUTTON

ALIAS

Alias

EMI EMC 3587

MUST ADMIT, I'm a little suprised that EMI are finally granting Alias a UK release in the light of the muted response to the singles '(I Need You) More Than Words Can Say' and 'Waiting For Love'. If the titles don't make it obvious, Alias are a melodic Rock band, specifically from the US and comprised of ex-members of Heart and Sheriff. It's basically enjoyable stuff, and Alias handle themselves proficiently without offering many suprises. ✖✖✖

DAVE LING

VARIOUS

The Metal Box

Knight Records TZ MBCD 47007

48 TRACKS. 197 minutes of Metal spanning nearly 25 years. Essential listening for either those keen on getting hold of 'Greatest Hits' - style party CDs, or else as a quick introduction to the genre for the younger listener. The bands range through the legends (Purple, Sabbath, Motörhead, Lynyrd Skynyrd), the perennial faves (Quo, Nugent, Scorpions, Venom, Gary Moore, Steppenwolf, Uriah Heep, Accept), cult acts (Molly Hatchet, Be Bop De Luxe, Magnum), hot young blood (Faith No More, Europe, Loud) and oddities (Juicy Lucy). Overall? At around 20 notes it's good value. ✖✖✖✖

MALCOLM DOME

RED KROSS

Third Eye

Atlantic 7567-82148-2 YS

WEANED ON a diet of '60s Power Pop and The Brady Bunch, Californian cult heroes Red Kross spring their first major label platter on us and, predictably enough, it's business as usual with the threesome serving up lush harmonies and winsome tunes. The emotionally taut 'I Don't know How To Be Your Friend' has hit single stamped all over it even if elsewhere the material varies from thrilling to inconsequential. Essentially, an album for those whose Pop sensibilities stack up neatly alongside their penchant for heaviness. ✖✖✖

PHIL ALEXANDER

"It's a racy and pacy affair, as the guitars, bass and drums go off on a jolly good joust with Walkyier's inimitable vocals"

SKY'S THE LIMIT!

SKYCLAD

The Wayward Sons Of Mother Earth

Noise International N0163-1

AS LYRICIST and vocalist for Sabbat, Martin Walkyier not only fronted a band with immense potential but forged a rare, personal vision, inspired by his Pagan and historical interests. Now, as his former colleagues dwindle into directionless decline, it's Walkyier's new Skyclad project - featuring Pariah guitarist Steve Ramsey, Graeme English (bass and classical guitars) and Keith Baxter on drums and percussion - that continues the momentum from where the Sabbat of old left off.

Hence 'The Wayward Sons Of Mother Earth' appeals on a range of levels. On purely Thrash terms it's a racy and pacy affair, as the guitars, bass and drums go off on a jolly good joust with Walkyier's inimitable vocals furrowing their own path through portraits of Pagan philosophy. But with the use of mandolins, acoustic guitars and violin helping to shape and colour the overall effect, there's a tranquil beauty amidst the ugliness of the Thrashing medium, with the atmospheric 'Moongleam And Meadow Sweet' and the Folky 'The Widdershins Jig' prime examples of Walkyier's sense of adventure.

Some might be flummoxed by the occasional Thrash-meets-Mike Oldfield flavour, but there's a convincing spirit of integrity running throughout. "I just woke up one morning with the title in my head, 'The Wayward Sons Of Mother Earth'," says Walkyier. Given his unique perceptions, who knows what he'd just been dreaming? ✖✖✖✖

KIRK BLOWS

SKYCLAD FACTS

- Guitarist Steve Ramsey (pictured above, right) and Graeme English are still members of Pariah and will record a new LP later this year
- Skyclad intend to tour this year but are currently looking for a violin player!
- Skyclad are rumoured to like a drink!

Johnny Law: Red hot, down- home Blues blasters from Texas

JOHNNY LAW

Johnny Law

Metal Blade ZORRO 18

SILLY NAME, stupendous band. Thanks to the commercial success of groups like the Georgia Satellites and the Black Crowes, the type of down-home Blues-based Rock dished out by this fledgling Texan quartet is more popular than ever. Johnny Law specialise in authentic rip-roaring Boogie showcased on the likes of 'Pieces Of The Bottle' and 'Someone's Dead'. Produced by Crowes' engineer Brenden O'Brien and featuring a song donated by the Sats' Dan Baird ('Too Weak To Fight'), this has to be one of the finest debut albums of the year. Guiatrists Brady Hughes and Erik Larson are worthy exponents of the traditional Southern sound typified by lashings of razor sharp lead breaks, plenty of slide and the odd jangly interlude. Larson's gruff yet tuneful vocals are just perfect for conveying the excellent lyrics (in particular on the likes of 'Someone's Dead', 'Think About It' and 'Remember The Night') that deal with the darker side of life in the '90s. If they can deliver the goods on stage the Black Crowes had better get ready for some healthy competition. ✖✖✖✖

MAURA SUTTON

VARIOUS

Rock Guitar Legends Volume 2

Knight Records RGL LP 47001

SEQUELS HAVE this tendency of being huge disappointments and this second volume of 'Rock Guitar Legends' is no exception, throwing together a haphazard blend of genuine guitar heroes among an array of also-rans. Hence housewife's choice Chris Rea slots in alongside Gary Moore and Pete Townshend to curious and irritating effect. Among a heap of MOR offerings such as the Atlanta Rhythm Section, Don Felder, James Taylor and Danny Kortchmar, Hard Rock fans will revel in the likes of Black Sabbath, Lynyrd Skynyrd, Humble Pie and Rush, although even cuts by these acts tend to be obvious classics which any self-respecting Rock will already own. An inconsistent and inconsequential three CD/four LP box set collection to say the very least. ✖✖

PHIL ALEXANDER

DEMOS

Reviewed by Phil Alexander

GENERAL DYNAMIX

Superior Danceable Hard Rock from London-based three-piece. A classy hybrid of Aerosmith-isms and Dan Reed-style crooning, General Dynamix have a genuine understanding of their craft. Contact: Gavin Taylor, 14 Glebe Road, London E8 4BD

VADER

Hailing from Poland, Death Metal triumvirate Vader combine a penchant for blurred rhythms and Hellhammer-style scything riffs. Despite a truly horrendous guitar sound this , 'Morbid Reich' demo contains well-paced material which is strong enough to rise above the production flaws. One to watch. Contact: Thrash 'Em All Mangement, 05-119 Legionowo 5, PO Box 50, Poland

TERRORVISION

Formerly known as Spoilt Brats, Bradford foursome Terrorvision combine a basic earthy Metal vibe with a hint of progressive Funk-tinged Sleaze and come up with a contemporary cocktail of gnawingly catchy toons. 'Pump Action Sunshine', a three-track offering, is a promising effort. The next demo'll probably kill. Contact: Hard To Handle Management, 24 Manor Way, Staincliffe Estate, Batley, West Yorkshire, WF17 7BX

ABANDON

A bizarre four-piece from County Antrim who appear to be in the process of evolving from a traditional Metal combo into an outfit of altogether more abstract and Funk-fuelled dimensions. Inconsistent and yet startlingly promising in places. Contact: Abandon, 15 Rathmoyle Park West, Carrickfergus, Co. Antrim BT38 7NG

DUNDERFUNK

Coming on like a Metal-edged UK equivalent to Faith No More, Edinburgh hopefuls Dunderfunk are not only blessed with a cool name but also offer a furious fusionistic feast of jagged rhythms and Thrash-laden guitars. Inspired if not overpowering. Contact: Richard Forbes, Renegade Communications, 24 Howe Street, Edinburgh, EH3 6TG

ALBUMS

VARIOUS

NWOBHM

Heavy Metal Records HMR 157

HEAVY METAL Records came into being in order to cash in on the New Wave Of British Heavy Metal. So, it's only appropriate that ten years on they're trying the same trick again. This compilation purports to feature 'various bands from the era that inspired the Rock resurgence'. At least it stops short of suggesting that the likes of Twisted Ace, Handsome Beasts, Buffalo and Split Beaver were anything other than complete bilge. Poorly presented, a musical nightmare, the only thing that stands out about this nonsense is that for some reason Dragster have metamorphosed over the years into Praying Mantis. The fact that the former's track 'Ambition' has become the latter's 'Captured City' is indeed remarkable. Would someone at Heavy Metal Records care to explain? ✖

MALCOLM DOME

HEADS UP!

Duke

Emergo EM 9319

HEADS UP'S second release for Roadrunner is a mini album which displays a good deal more identity than its predecessor. Escaping from the Funk trap which was beginning to look dangerously close, 'Duke' leads into territory of a more individual nature, territory which screams in places. Working deeper into the bone of the groove where the hysteria is low but the energy is high, these songs rely on substance rather than frills.

Mixing spoken voices and the occasional squeal into the core, Heads Up! sing of hope ('Crippled Dog'), alienated love ('Love U'), dreams ('Dave's Song') and life ('I'm Alive'). Essentially a positive band with a happy vision, they back up their sounds with their words.

In short this is a healthy follow-up to their first album. Establishing their personality further with a huge smile and a wave of resonating Funk-Rock, they simply need to keep walking this way. ✖✖✖

LIZ EVANS

"Mind Funk refuse to settle, staying out on the edge with obnoxious tenacity, skating through confusion and sex"

MIND FUNK FACTS

- Singer Pat Dubar owns Massive Sound Recordings, home to underground heros Mind Over Four
- Mind Funk are rumoured to be supporting Motorhead on their next US tour
- Mind Funk recorded their debut LP before signing their deal with Epic

FUNK THAT!

MIND FUNK

Mind Funk

Epic 4677902

IRRESISTIBLY FRUSTRATED and operating on a code of relentless hard line aggression, Mind Funk are not so much about Funk as straight-ahead assault. They throw all the punches at once, right in your face. It's a complex force relying on a solid backbone of guitar burnt through with lead breaks and a rhythm which never falls into the simplistic. It's a potent debut indeed.

Combining the scowling attacks of ex-MOD and Zoetrope guitarist Louis Svitek, ex-Celtic Frost drummer Reed St Mark, ex-Uniform Choice frontman Pat Dubar, bass player John Monte and rhythm guitarist Jason Coppola, Mind Funk are an amalgamation of familiar and not so familiar talents. Immediately diving in with themes of harsh reality and city life on 'Sugar Ain't So Sweet', Mind Funk refuse to settle, staying out on the edge with obnoxious tenacity, skating through confusion and sex with 'Ride And Drive' before softening up slightly for 'Sister Blue'. A touch of sensitivity shows on 'Woke Up This Morning', a lament for the mess we've made of the planet, and 'Innocence' is accompanied by a sleevenote warning against suicide - no doubt a method of protection against the over-anxious attitude of American parents.

Mind Funk create blistering whirlpools of desperate noise. If you don't believe in ruthless methods, stay locked up with an alternative formula, this requires caution and courage. ✖✖✖✖

LIZ EVANS

Ex-Bluesbreaker Walter Trout: Something fishy this way stomps!

WALTER TROUT BAND

Life In The Jungle

Provogue PRD 70202

WALTER TROUT could eat Gary Moore for breakfast. . . and spit out the bones! The ex-John Mayall's Bluesbreakers guitarist and his water-tight backing trio boast a dazzlingly fluent and authentic grasp of the Blues, putting many household names to shame. If Walter Trout wasn't such a complete unknown he'd probably be unfashionable, but you'd never believe it by listening to 'Good Enough To Eat', the exquisite Moore-flavoured 'Mountain Song', the lazy 'Frederica' or the nine-minute romp through Hendrix's 'Red House' that's, erm, good enough to eat. Put down the needle on virtually any track from this debut solo LP and Trout makes it all sound so Damn easy!

If you thought Gary Moore still had the Blues, do yourself a favour and check out somebody who can do it with effortless conviction and real style. Yeah, Walter Trout is destined to be a very big fish. ✖✖✖✖1/2

DAVE LING

TONY WOOLISCROFT

"The Sabs of old remain the undisputed masters of their craft. Quite simply, the greatest Heavy Metal band of all time"

(UN)HOLY SMOKE!

BLACK SABBATH FACTS

- Sabbath's self-titled debut was recorded on two four-track tape machines
- Their second album, 'Paranoid', toppled Simon And Garfunkel from the top of the UK charts in August '70
- Ozzy first left the Sabs in '78

ELLIS/REPFOTO

BLACK SABBATH

The Ozzy Osbourne Years

Essential/Castle ESBCD 142

THERE'S BEEN a flood of pretenders recently. Combos who've immersed themselves in the Sabbath legacy and attempted to recreate it as their own. Then there's always been the genuine article.

Sure, Sabbath's name has been tarnished in recent times with the to-ing and fro-ing, yet the Sabs of old remain the undisputed masters of their craft. Quite simply, the greatest Heavy Metal band of all time.

This particular collection is a fine reminder of what made the classic line-up of Ozzy Osbourne, bass god Geezer Butler, sticksman Bill Ward and guitarist Tony Iommi so special. Every cut is a gem, rippling with soul and melodrama, but more importantly virtuoso performances from all four quarters.

The only flaw in this collection is not musical. It lies s in the fact that although you get a bulk of material from their six albums there is the odd curious omission to cater to the needs of the different formats. Despite such niggling gripes, 'The Ozzy Osbourne Years' remains a collection of timeless, unparalleled Metal that every self-respecting rivethead should bow down and worship!

✖✖✖✖

PHIL ALEXANDER

VARIOUS

Red Hot Metal

Chrysalis ADD 21

ANOTHER GRATUITOUS compilation album? Well at least there's a reasonably strong selection on this latest attempt at cashing in on the Metal scene.

Look at the charts these days and you'll see names like Vixen, Quireboys, Poison, Thunder and Slaughter rubbing shoulders, so it makes record company sense to fling them all together and push them out on a single dynamic release. Alongside Ozzy, Magnum, Black Sabbath and WASP, the likes of Pat Benatar and Anthrax make for an ideal variety.

For the experienced Rock fan, this record presents a convenient collection of relatively contemporary acts, for those with a less trained ear, this is a suitable way into an area which has much more to offer than the ignorant presume. And as well as the expected US roster, there's a healthy choice of British acts - seven out of 18 to be precise. The package may be an unattractive item as a concept, but in this case at least the content stands up. ✖✖✖

LIZ EVANS

SARAYA

When The Blackbird Sings...

Polydor 849 0871

SANDI SARAYA is the Queen of mediocrity. Though the New York-based singer and her four-piece band had their moments with 1989's 'Saraya' debut, they were ultimately suffocated by a glut of forgettable Metal-by-numbers workouts. Sadly, the follow-up is more of the same. There's nothing drastically wrong with what Saraya do. They write average songs, such as 'Seducer' (the first single). Sandi is an adequate singer, but it has to be said that Saraya, as a band, don't excel in any one department. ✖✖

DAVE LING

VITAL VINYL

Missed a particular platter? Check out RAW's reader-friendly guide to the bare essentials out there in waxland as seen over the last two issues of RAW. Well crucial!

THE LAW

The Law

East/West/Atlantic

Former Free/Bad Co vocalist Paul Rodgers joins forces with ex-Small Faces/Humble Pie drummer Kenney Jones to provide a near flawless album that runs the gamut of emotions and expressions on the back of a full canon of outstanding songs. A fitting testimony to the two main protagonists. ✖✖✖✖ (Full review **RAW** 67)

MAMA'S BOYS

Live Tonite

Music For Nations

The Irish foursome - now boasting vocalist Mike Wilson - return with an album oozing passion and commitment. Guitarist Pat McManus is in particularly fine form. ✖✖✖✖ (Full review **RAW** 67)

SEPULTURA

Arise

Roadrunner

Arguably the next Thrash band set to break big, Brazilians Sepultura do nothing to harm their growing reputation with a release that combines their essential brutality with a stronger sense of song balance and more controlled power than previously. ✖✖✖✖ (Full review **RAW** 67)

WHITE LION

Mane Attraction

East/West

An inspirational release from Stateside big cats which many had unjustly written off. Proof that frontman Mike Tramp has more to offer than a pretty face .✖✖✖✖ (Full review **RAW** 68)

TYKETTO

Don't Come Easy

DGC/MCA

Featuring former Waysted frontman Danny Vaughn Tyketto serve up commercial Hard Rock without the sickly sweet qualities associated with the genre. Fine stuff. ✖✖✖✖ (Full review **RAW** 68)

SONIC YOUTH

The Dirty Boots EP

DGC/MCA

A six pack of violent and vibrating tracks which see Sonic Youth serving up everything you need to thrash you arms around to in the privacy of your bedroom! ✖✖✖✖ (Full review **RAW** 68)

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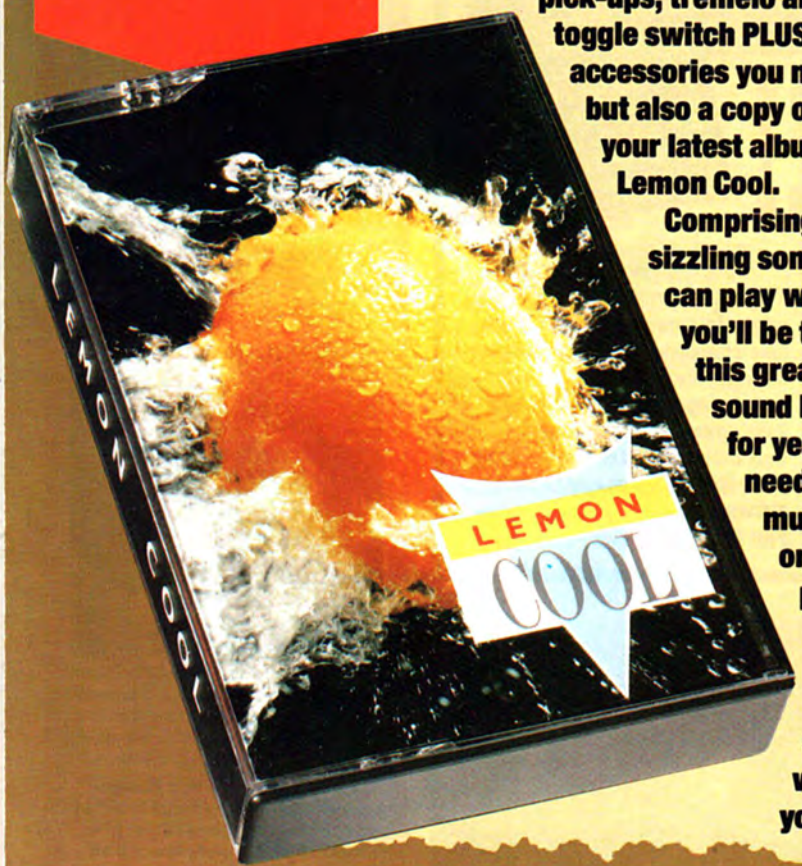

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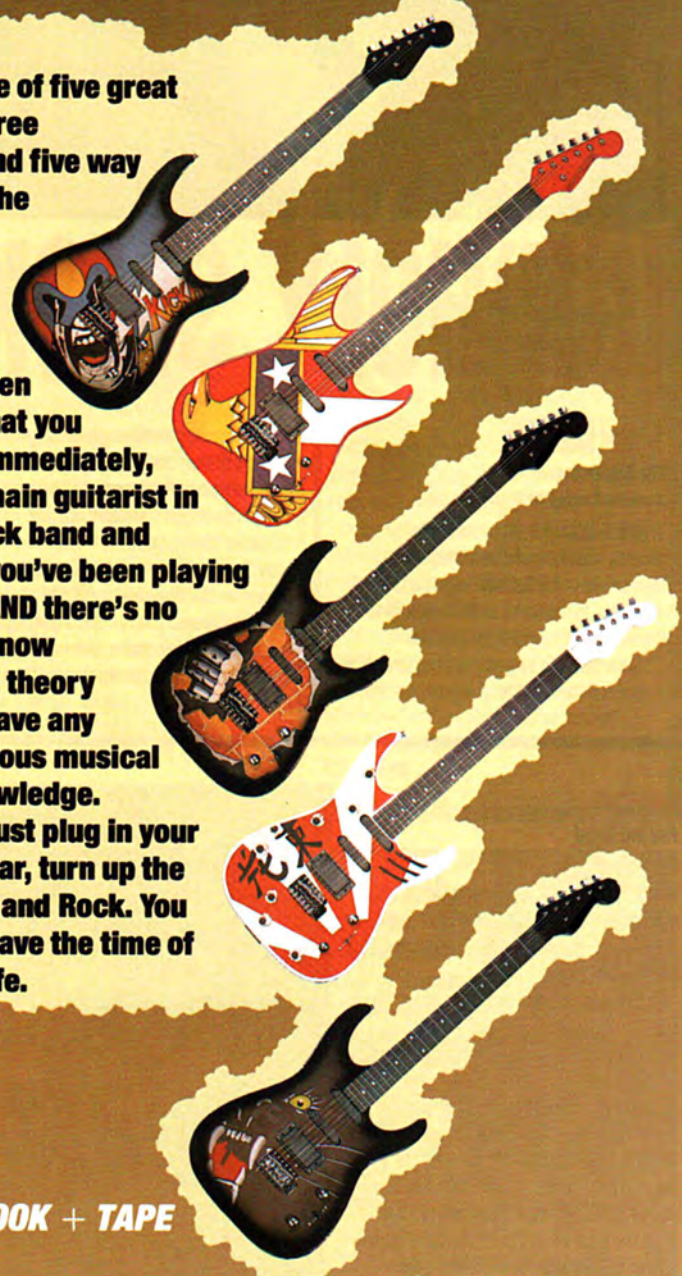

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VIDEO

THIN LIZZY

Dedication (Polygram Video 60 minutes)

I'VE SAID it before and I'll say it many more times - Thin Lizzy were inarguably one of the best Rock bands ever to emerge from the UK - and better than the bulk of US bands for that matter. Rich in timeless melodies and generating an unsurpassable excitement, Lizzy's particular qualities were virtually magical and have thus taken them beyond time. This video captures the early days with Eric Bell on guitar and fabulously dressed audiences from *Top Of The Pops* when 'Whiskey in The Jar' was in the charts, the glory days when Lynott was flanked by Scott Gorham and Brian Robertson and anthems like 'Boys Are Back In Town' made blood boil, the explosive days of Gary Moore and the latter days of Snowy White. A visual version of the recently-released Phonogram compilation, this is the complete story and not to be missed even if only for some of the grooviest '70s gear you're likely to see on Rock video. ✖✖✖✖

LIZ EVANS

VARIOUS

Metalhead Volume 4 (BMG/RCA 72 minutes)

APART FROM the total dickhead presenter screaming nonsensically in between talks with Slaughter, Anthrax and nightmare from hell The Great Kat, this compilation at least manages to produce some interesting interviews. Ozzy takes the piss out of himself, Deep Purple denounce sexism, Megadeth talk about being weird and Thunder say why they'd rather be down the pub than practising. And let's not forget the great man Roth prancing about like a lunatic. Spanking stuff. ✖✖✖

LIZ EVANS

TESLA

Five Man Video Band (Geffen Home Video 74 minutes)

THE VIDEO of the album of the acoustic gig. While the prospect of watching five guys strumming away on stools might not sound visually stimulating, the musical content of these 14 cuts (which, save for a bonus version of 'Little Suzi' and a piss-take version of 'Stairway To Heaven', mirror those on the LP) makes all the difference.

True musicians mellowing out, letting their hair down and still whipping up an audience into a near frenzy isn't something you see too often anymore. Tesla manage it with ease. ✖✖✖✖

DAVE LING

VARIOUS

Rock Classics (PMV 59 minutes)

GENERAL SELECTION of old favourites, including Bon Jovi, Status Quo, Queen, Bryan Adams, Cream and Run-DMC/Aerosmith. Predicble in the extreme, this might not break new ground, but if you're looking for a mainstream Rock video compilation this fits the bill rather well. ✖✖✖

MALCOLM DOME

JANE'S ADDICTION

Soul Kiss (WEA 24 minutes)

SHOT DURING the course of 1988, 'Soul Kiss' is low on music and heavy on irrelevance. You get a searing live rendition of 'Mountain Song' followed by a bunch of inconsequential interview footage and precious little else. Quite whether anyone cares about guitarist David Navarro's arguments with his girlfriend or the fact that he brutalizes his pet eel is a moot point, while frontman Perry Farrell (also credited with directing this tedious affair) fails to convince as a wild man of Rock despite a desperately tragic attempt at setting fireworks in his bedroom while only wearing a pair of 'Y'-fronts. Ultimately, 'Soul Kiss' is a shabby, indulgent offering for Jane's fans with either more money than sense, or enough drugs to understand what all this pretentious piffle actually means. ✖

PHIL ALEXANDER

RUSH

Chronicles (PMV 63 minutes)

SPEAKING AS someone who's not enjoyed an entire Rush LP since 1980's 'Permanent Waves', it's sad to report that 'Chronicles' only half lives up to its title.

'Closer To The Heart' and 'The Trees' start well, but three songs are all it takes for the Canadians to plunge into terminal middle age with 'Limelight' and 'Tom Sawyer'. By 'Subdivisions', Geddy Lee's keyboards have assumed control as the music - and the videos - become increasingly hi-tech. As we plough through the generally tedious 'Time Stand Still', 'Mystic Rhythms' and 'The Big Money', it's obvious that Rush only struck gold in inexcusably small qualities in their later days.

With 'The Spirit Of Radio' or even a live version of 'Temples Of Syrinx' absent, 'Chronicles' fails to adequately document more than half of the band's 15-year recording career. Maybe they should just have called it 'Chronic'?! ✖✖

DAVE LING

COMPETITION

We've got five copies of the Thin Lizzy 'Dedication' video to give away to whoever can tell us who played guitar alongside Scott Gorham in the last ever line up of the band. Answers on a postcard please to Dedication, RAW, PO Box 3AU, London W1A 3AU.

ROCKY HORROR COMPETITION

We are in possession of five copies of the wonderfully wicked *Rocky Horror Picture Show* which has recently been released by CBS Fox. So - tell us who plays the lead role of Dr Frank-N-Furter. Send your answer to RAW, PO Box 3HU, London W1V 3HU and you might get the chance to do 'The Time Warp'!

LIVE!

MEGADETH

THE ALMIGHTY/ ALICE IN CHAINS
Hammersmith Odeon, London

25/26.3.91
VERDICT: Hell one night, Heaven the next!

MEGADETH SET LIST: 'Wake Up Dead'/'Hook In Mouth'/'Set The World Afire'/'Hangar 18'/'Lucretia'/'The Conjuring'/'In My Darkest Hour'/'Dawn Patrol'/'Devil's Island'/'Take No Prisoners'/'Tornado Of Souls'/'Black Friday'/'Holy Wars. . . The Punishment Due'
ENCORES: 'Mechanix'/'Peace Sells'/'Anarchy In The UK'

MEGADETH'S 'OXIDATION Of The Nations' tour crashed into the capital with a three-band package that maybe gave Metal fans credit for appreciating a diversity of guitar use 'n' abuse, but was probably more an indication that the 'Deth's move into the mainstream is now complete.

Alice In Chains, left-of-field Rockers from Seattle, would probably have never made it onto such a bill in the past. With their grinding rhythms they conjured up a deceptively heavy sound of enticing and occasionally inspiring qualities, though on this occasion they lacked presence and it was difficult to determine whether the audience were spellbound or merely confused. More than a one night stand is required to win long-term admirers.

The Almighty's problems was which songs to leave out. Indeed, that they succeeded so emphatically without 'You've Gone Wild', 'Lay Down The Law' and 'Blood Fire & Love' says everything about the strength of the quartet's second studio LP 'Soul Destruction'. Predictably opting for the heaviest weights at their dispoasal, namely 'Crucify', 'Destroyed' and the excellent 'Sin Against The Light' they delivered a support slot of fire and passion.

Megadeth, frankly, were a mess. Opener 'Wake Up Dead' was bulky and cumbersome, while 'Hook In Mouth' and 'Set The World Afire' were submerged within a flurry of sound that rendered Dave Mustaine's voice hardly audible, no doubt trapped behind that mask of hair. When it did appear it came across like Bugs Bunny one minute and something out of *The Exorcist* the next.

Judging the merits of any performance in such circumstances is rather pointless; inevitably the whole thing got tarnished as any hint of intricacy was immediately quashed. In fact, only 'Hangar 18', 'In My Darkest Hour' and 'Holy Wars' managed to survive the conspiracy against them. Megadeth had screwed up again. . . or had they?

By all accounts, Mustaine's voice was the root cause. Suffering with laryngitis and failing to secure adequate medication, the singer persevered, his problematical vocal making it a nightmare for setting the sound balance.

This explanation was given credence the next night when the band played a corker that must have qualified as one of the greatest contrasts of all time. Indeed, it was an indication of the levels of fan loyalty that Megadeth command that Monday's crowd nearly matched the acclaim that poured out the following evening. None of which will count for much if you were unfortunate enough to witness the fiasco of the first night. . .

KIRK BLOWS

Saxon frontman Biff Byford

STEVE GILLETT

SAXON

ROADHOUSE
Leisure Centre, Mansfield

19.3.91
VERDICT: The Eagle still soars high.

SAXON SET LIST: 'Solid Ball Of Rock'/'Altar Of The Gods'/'Back On The Streets'/'Lights In The Sky'/'Ain't Gonna Take It'/'The Power And The Glory'/'Requiem (We Will Remember)'/'Baptism Of Fire'/'747 (Strangers In The Night)'/'Refugee'/'Strong Arm Of The Law'/Drum Solo/'I Just Can't Get Enough'/'Princess Of The Night'
ENCORES: 'Motorcycle Man'/'Crash Dive'/'Wheels Of Steel'

THERE'S A buzz about Roadhouse (*The Northern quintet signed to Polygram Records and not the London-based act of the same name - Ed.*), but on this showing it was a little hard to see why. Instead of being innovative they plough down well-worn avenues and fail to hold the attention for long.

On the plus side, it was great to see ex-Def Leppard guitarist Pete Willis back and looking healthier than ever, although it's hard to see his bank manager being as happy as he might have been had fate treated him differently. Let's hope the band's LP - due around August - is an improvement.

Saxon, meanwhile, have been there, seen it, done it and made the video. The Yorkshire five-piece are currently on something of a roll, their current album 'Solid Ball Of Rock' being their best received in years, and this fact has re-vitalised their live show.

Nine new songs out of 16 may seem excessive but the set was in need of a drastic overhaul (after all, they did do a greatest hits selection on last year's tour) and newies like 'Baptism Of Fire' and latest single 'Requiem (We Will Remember)' already fit right in and deserve a long run.

Megadeth frontline (left to right): Guitarist Marty Friedman, guitarist/vocalist Dave Mustaine and bassist Dave Ellefson

Alice In Chains singer Layne Staley

The Almighty guitarist/singer Ricky Warwick

Biff, ever the great frontman, was in great form, his humour unbowed by years of problems, missing no opportunity to wind up his crowd. But it's livewire bassist 'Nibs' Carter who has given Saxon a boot up the jacksie, his energy forcing guitarists Paul Quinn and Graham Oliver to liven up.

After 'The Power And The Glory' had lifted things to a higher plain Saxon were unstoppable, despite an unnecessary drum solo from the otherwise excellent and underrated Nigel Glockler, wowing the crowd with true Metal classics like '747 (Strangers In The Night)' and 'Princess Of The Night', with 'Wheels Of Steel' unsurpassable as a climax.

Now into their second decade, Saxon are showing a glorious return to the form that made them so great first time around. Let prattish cynics waffle about wigs and the like because we know the truth. . . Biff and the boys are back!

HUGH HACKETT

Saxon guitarists Graham Oliver (left) and Paul Quinn

Roadhouse guitarist Pete Willis: Def Leppard man returns!

LIVE!

Nelson's Matthew and Gunnar: Why aren't they taken more seriously?

MARK WEISS/RDOLS

NELSON

Beacon Theatre, New York City

11.3.91
VERDICT: Matthew's the cuter of the two!

NELSON WERE incredibly loud, but not as deafening as the thousand or so teenyboppers who at times made their New York debut unbearable. Opener 'Fill You Up' was virtually inaudible as the blond brothers took to the stage. If Nelson didn't have the talent or the songs I'd have walked out by the third number. Thankfully, that's not really the case at all. . .

Performing material from their Platinum-plus 'Nelson' album, they didn't Rock much harder than the vinyl suggested, but delivered a tight and perfectly polished set right down tothe huge harmonies. Guitarist Brett Gared, drummer Bobby Rock (ex-Vinnie Vincent Invasion) and keyboardist Paul Mirkovich each had solo spots, while brothers Matthew and Gunnar filled things out with long and appreciative raps to the noisy crowd.

But there were some surprises. Gared inserted a bit of AC/DC's 'Back In Black' into his solo section and the band even broke into an instrumental version of Living Colour's 'Cult Of Personality'. They also chose to include the huge US hits '(Can't Live Without Your) Love And Affection' and 'After The Rain' in the main set instead of encores, the show-closers 'Love Me Today' (dedicated to their late father Rick) and 'Everywhere I Go' resulting in an anti-climactic conclusion to the show, despite the overall hysteria of the occasion.

But at the end of the day it's a shame Nelson aren't taken more seriously. They've never pretended to be anything other than a Rock band and they're a good one at that. Their songs are irresistible and I'd definitely see them again. At least, when their audience grows up. . .

GAIL FLUG

TONY WOLISCROFT

Pantera frontman Phil Anselmo: Where were the songs?

PANTERA

SLAMMER

Marquee Club, London

19.3.91
VERDICT: A bit thin on substance.

WHEN IT came to dishing out charisma, Thrash quintet Slammer not only missed the queue but probably ended up in the pun next door, such is their workmanlike approach. Tonight the Bradford band drew heavily from their second LP 'Nightmare Scenario', yet with singer Paul Tunnicliffe particularly unconvincing there was no mistaking the fact that band are ordinary in just about every department, a fact that the minimal audience response (stagediving aside) only confirmed.

"We are the future, we'll be huge one day". A typically self-assured closing prophecy from Pantera vocalist Phil Anselmo that aptly sums up these self-styled Cowboys From Hell's arrogant swagger.

There's something about the Texans' reckless abandon and pursuit of a good time that I really should like. Yet as the irrepressible frontman leaps around Chili Peppers-like, occasionally jumping onto the Funk Rock trampoline, I'm left wondering how much substance exists beneath the crash, bang, wallop, flash bomb effect of it all.

Songs such as 'Primal Concrete Sledge' and 'Message In Blood' might descend like a ton of bricks, but the tunes seem to have gone AWOL. As David Lee Roth recently put it, "You can't have your icing unless you've got plenty of cake". Take note, boys.

KIRK BLOWS

TONY WOLISCROFT

Slammer singer Paul Tunnicliffe: No personality.

LAPD vocalist Rich Morrill lies back and thinks of California!

LAPD

The Country Club, Los Angeles

23.3.91
VERDICT: Arresting stuff!

WHAT'S THE most disastrous situation any band can face? Turning up to find that you're playing the local Darby & Joan club? No. Facing rioting Deathsters when you're a Soft-Rock combo? No. Playing at a club who've lost their liquor licence? Yes!

The result? Scarcely around 100 people turned up to see LAPD, one of the city's hottest young acts, strut their stuff in this 1,500-capacity venue.

But it didn't seem to affect LAPD one iota. They stomped, strode and cascaded with energy, vitality and sheer bravado through a set glittering with musical gems, delivered by a band with raw, visceral talent fomented by their galloping youth. Taking their cues from the likes of the Chili Peppers, Exodus and the Beastie Boys, vocalist Rich Morrill, guitarist James Shaffer, bassist Reggie Arvizu and drummer David Silveria have a rampant fire. And songs such as the witty 'Who's Got The Number' could certainly take them beyond places with no liquor licences.

MALCOLM DOME

INTRINSIC

The Stone, San Francisco

24.3.91
VERDICT: Powerful, flashing performance!

IT'S NOT easy these days for any Metal band that doesn't ally themselves to a particular genre offshoot such as Death/Thrash/Funk/Rap Metal to make headway. Tonight this is amply reflected in the mirrored walls surrounding The Stone, merely compounding the sparsity of attendance. A shame, because Intrinsic are a wonderfully adept, thunderously competent Power-Action Metal combo, who owe something to the Thrash movement as it was a few years ago (ie. vibrant), but retain their roots in the traditions of Maiden, Priest et al.

Tonight the fivesome ignore sound problems and the little punter action to produce a set of stylish, fearsome music. Led by the twin guitar overload of Mike Mellinger and Garrett Craddock, Intrinsic explore some strong material, from the flamboyance of 'Piracy' to the monumental stagger of 'Pillars Of Fire'. With vocalist Lee Dehmer as splurge of tonal colour, plus the rhythms of drummer Chris Binns and bassist J Max Stern, the Californians proved that given even the merest hint of a break, they'd be capable of establishing a bridgehead in the Metal stream.

MALCOLM DOME

Intrinsic axemen Mike Mellinger (left) and Garrett Craddock: Lots of potential.

STEEVI JAIMZ

Marquee Club, London

30.3.91
VERDICT: More of the same.

IT'S SIMPLE to make flippant comments about Steevi Jaimz. The singer hasn't had it easy since he left Tigertailz. In that time the press have ripped him to shreds for his boozing 'n' bruising ways' something that now overshadows his ability to pen the occasional quality tune.

He's certainly got a lot of front, opting for a radio mic headset that, according to a colleague, made him look like "a complete prune" for a ten-song set that only compounded existing problems. 'Talk Of The Town', 'Cat On A Hot Tin Roof', 'Kick That Habit' and 'Tailz's 'Hollywood Killer' all make Jaimz's new songs seem tuppenny ha'penny, these inconsistencies not helped by a cumbersome band performance.

It's no shock, then, that this was Steevi's last shot at UK stardom, as he re-locates to the States in May. "There's nothing to keep me here anymore", he admitted afterwards. "What's the point in playing The Marquee 'til I'm 50, and to decreasing crowds?"

As David Coverdale would say, Steven, I wish you well...

DAVE LING

PICTURES TONY MOTTRAM

HARD-ONS

POISON IDEA/LES THUGS

ULU, London

27.3.91
VERDICT: Fats the way I like it!

VICARS! THE place was full of 'em. You couldn't get near the bar for dog-collared Hard-Ons fans drinking tea and discussing the fine art of stagediving. April fool! Tonight's triple-decker was populated, of course, but by the international great unwashed.

Les Thugs looked surprisingly clean-cut with their neat hair and be-spectacled frontman. But they made the kind of brilliant racket that sounds anything but clean; Hardcore that perfectly blended melody and mayhem.

Now I'm not one to be fattist but Poison Idea make Meat Loaf look positively anorexic. Man-mountain, band leader and guitarist Pig Champion barely moved onstage while his flabby fingers did all the exorcise. Giant vocalist Jerry A, white scarf around head, waddled like a Ninja turtle after one pizza too many. He grunted, hollered and shrieked his way through a set of the tastiest Hardcore riffs and rhino-on-the-rampage drums known to man.

When Jerry says, "This one's about being drunk all the time" you know where this band is coming from and Poison Idea whooped the crowd into a beefy frenzy, the singer even flashing his ample backside as a parting shot.

The XXXX-rated Hard-Ons, seemed too serious after the PI pig-out. Even drummer/singer Keish had to admit the Yanks were a tough act to follow. The slim Aussie threesome only seemed to get a grip of things at the end of a pretty samey set and in the wake of their awesome openers, the Hard-Ons were comparatively limp.

STEPH McNICHOLAS

THE READERS' RIGHT TO REVIEW

RAW readers beat the reviewers by supplying their own interpretations of what they saw. If you want to submit a review, just follow these simple but rudely written rules and you could be there. After all, anyone can write. Can't they?

DO YOU THINK YOU CAN DO BETTER? ARE RAW REVIEWERS DRUNK?

ARE RAW REVIEWERS BLIND? ARE RAW REVIEWERS STUPID?

Do you wanna be one? Then just review the next gig you go to and send it to us. We'll print the best reviews... But here are the rules!

1 No reviewing your mate's crap band.

2 Don't write more than 100 words.

3 Try to spell the words right-ish!

4 Set it out like the reviews in RAW.

5 Don't expect to get paid for it!

Send your reviews to The RAW Review Column, RAW Magazine, PO Box 3AU, London W1A 3AU.

LITTLE ANGELS

St David's Hall, Cardiff
VERDICT: Crackin'
JUST A few hours after signing five million autographs at HMV, the Little Angels exploded onstage! With musicians tighter than your average pair of lycra leggings and Toby Jepson changing outfit on each song, audience and band were getting on like old friends. Hits such as 'Radical Your Lover' and 'Kickin' Up Dust' and, of course, 'Boneyard' were belted out alongside a heart-wrenching version of 'Don't Prey For Me'. The Angels have deservedly established their name in Rock with an excellent album and an orgasmic live show.
LOUISA JONES, Barry, S Glam.

LITTLE ANGELS

St David's Hall, Cardiff
VERDICT: The best new Rock band are even better live!
TAKING THE stage after fairly mediocre support band Katmandü, Little Angels opened with a brilliant rendition of 'She's A Little Angel' and from then on they could do no wrong. The eagerly anticipated 'Boneyard' sent everyone into as dancing frenzy and the "Big Bad Horns" added something extra to songs like 'Radical Your Lover'. Toby Jepson's response to the crowd, "Fantastic, simply fantastic!", also applied to the gig.
NICK MILLER, South Glamorgan

LITTLE ANGELS

Cambridge Corn Exchange
VERDICT: Dangerous and talented
The Angels were stunning. Jepson put on an ace vocal show while playing the keyboard, guitar and Japanese nose flute (?). In fact, the whole band excelled. 'Radical Your Lover' set the whole crowd ablaze and the band's best songs were performed with magnificent precision. They were egged on to four deserved encores, playing 'The Kids Just Wanna Rock' as a climax to the set. "Come and see us again!" they said as they left. Oh boy... we will.
ALEC BROWN, Bury St Edmunds, Suffolk

AFTER THAT three-review Little Angels exposé special, do you think you can do better... and, is there anything more to say about The Little Angels. Send your reviews to The Readers Right To Review, The RAW Review Column, PO Box 3AU, London W1A 3AU.

TIME OUT OF IT

WHERE TO go and what to do in the next two weeks

WEDNESDAY APRIL 17
London Walthamstow Royal Standard Konkrete Gerbil/Scanxion/Quad
London Wembley Arena AC/DC/Kings X
Manchester International I Slammer
Nottingham Rock City Motörhead

THURSDAY APRIL 18
Birmingham Edwards No.8 Slammer
Buckley Tivoli Loud/TheOneThing
Folkestone Happy Frenchman St Hellier
London Town & Country Club Motörhead
Salisbury Arts Centre Giant International

FRIDAY APRIL 19
Aberdeen Caesar's Palace Roadhouse
Brentwood Hermit Club Big Machine
Cambridge Junction Tad
London Marquee Slammer
Morecambe Grangers Loud/TheOneThing
Southport Lido Complex Wench/Mad Cow Disease

SATURDAY APRIL 20
Bedford The Angel Rich Rags
Bolton College Wench/Mad Cow Disease
Cambridge Junction Loud/TheOneThing
Edinburgh The Venue Roadhouse
Glasgow SE&CC AC/DC/Kings X
London Bethnal Green Stick Of Rock Empire State
London Camden Underworld The Fixx
London Marquee Bachman Turner Overdrive
Oxford The Venue Tad
York Bondin Warehouse Skeleton Crew

SUNDAY APRIL 21
Birmingham Edwards No.8 Tad/Inside Out
Glasgow Venue Glasgow
London Marquee Bachman Turner Overdrive
Nottingham Trent Polytechnic Loud/TheOneThing
Oswaldthistle Golden Cross Smashed

MONDAY APRIL 22
Birmingham NEC AC/DC/Kings X
Bristol Bierkeller Tad
Manchester International II Roadhouse
Stoke-On-Trent Freetown Slammer

TUESDAY APRIL 23
Birmingham NEC AC/DC/Kings X
Cardiff Bogiez Loud/TheOneThing
Dublin McGonagles Tad
Newbury Waterside Centre Ignorance

WEDNESDAY APRIL 24
Belfast Conner Hall Tad
Birmingham NEC AC/DC/Kings X
London Finsbury Park The Robey Frozen Heart
Manchester Boardwalk Inside Out
Milton Keynes Woughton Centre Loud/TheOneThing
Newcastle-Upon-Tyne Riverside The Atom Seed
Sheffield University Roadhouse

THURSDAY APRIL 25
Ellesmere Port Penguin Hotel Breathless
Liverpool Polytechnic Tad
Liverpool University Slammer
Manchester International II Loud/TheOneThing
Swansea Coach House Rich Rags
Tamworth Lincoln Centre Wench/Mad Cow Disease

FRIDAY APRIL 26
Aberdeen Caesar's Palace The Atom Seed
Bradford Queens Hall Slammer
Compton Basset Community Hall UK Subs
Coventry Tic Toc Club Loud/TheOneThing
Dublin The Point AC/DC/Kings X
Leeds Duchess Of York Lloyd Langton Group
Liverpool Planet X Wench/Mad Cow Disease
London Camden The Falcon Fudge Tunnel
Wigan The Den Inside Out/ Frogs Of War

TOUR DATES

WHAT'S ON the horizon in the ticket-grabbing stakes...

WHITE LION play Cardiff St David's Hall May 31, Manchester International II June 1, London Town & Country Club 3, Nottingham Rock City 5, Birmingham Hummingbird 7, Glasgow Barrowlands 8, Newcastle-Upon-Tyne Mayfair 9.

STATUS QUO play some open-air shows with headliner **Rod Stewart** and **Joe Cocker** this Summer. See them at: Gateshead International Stadium June 2, Manchester Old Trafford 7, London Wembley Stadium 15.

LITTLE ANGELS, now added to the bill of **ZZ Top**'s Milton Keynes Bowl shows on July 6/7 (please note second date), have lined up a second batch of headline shows. They play Dumfries Loreburn Hall May 13, Belfast Ulster Hall 14, Dublin McGonagles 15, Sheffield Octagon 17, Newcastle-Upon-Tyne City Hall 18, Aberdeen Music Hall 19, Liverpool Royal Court 21, Hanley Victoria Hall 22, Bristol Colston Hall 23, London Hammersmith Odeon 25.

EXTREME play their first ever British gigs at: London Marquee Club May 2, Manchester International II 3, Bradford Queens Hall 24, Edinburgh The Venue 25, Newcastle-Upon-Tyne Riverside 26, Nottingham 28, Bristol Bierkeller 29, London Marquee Club 30.

MORBID ANGEL play Newcastle-Upon-Tyne Riverside May 13, Glasgow Mayfair 14, Nottingham Rok City 15, Manchester International II 16, London Astoria Theatre 17.

Little Angels: Playing soon and multi-reviewed above

SATURDAY APRIL 27
Belfast Kings Hall AC/DC/Kings X
Bradford University Loud/TheOneThing
Edinburgh The Venue The Atom Seed
Glasgow Technical College Tad
London Bethnal Green Stick Of Rock Thundering Hearts
Newport TJs Fudge Tunnel

SUNDAY APRIL 28
Birmingham Edwards No.8 Bomb Everything
Cheltenham College Giant International
Edinburgh Playhouse Mr Big/The Throbs/Heartland
Edinburgh The Venue Slammer
Glasgow Venue The Atom Seed
Newcastle-Upon-Tyne Riverside Tad

MONDAY APRIL 29
Birmingham Hummingbird Re-Animator
London Camden Underworld Wench
Middlesborough Town Hall The Atom Seed
Newcastle-Upon-Tyne City Hall Mr Big/The Throbs/Heartland
Norwich Arts Centre Tad

TUESDAY APRIL 30
Aberdeen Caesar's Palace Slammer
London Islington Powerhaus Tad
London Town & Country Fields Of The Nephilim/The Darkside
Manchester Apollo Mr Big/The Throbs/Heartland
Southampton Joiners Arms Wench/Mad Cow Disease

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MANCHESTER APOLLO
TUESDAY 30th APRIL 7.30 pm
Tickets: £8.20 Available from B/O Tel: 061-273 3775 (Credit Cards accepted), Piccadilly B/O Tel: 061-839 0858 and all usual agents (Subject to a booking fee).

SHEFFIELD CITY HALL
THURSDAY 2nd MAY 7.30 pm
Tickets: £8.20 Available from B/O Tel: 0742-735295/6 (Credit Cards accepted) and all usual agents (Subject to a booking fee).

WOLVERHAMPTON CIVIC HALL
FRIDAY 3rd MAY 7.30 pm
Tickets: £8.20 Available from B/O Tel: 0902-312030 (Credit Cards accepted), MLM Wolverhampton, Odeon Theatre Birmingham and Mark & Moody Stourbridge (All subject to a booking fee).

NEWPORT CENTRE
SATURDAY 4th MAY 7.30 pm
Tickets: £8.20 Available from B/O Tel: 0633-259676 (Credit Cards accepted), Our Price Bristol, Spillers Records Cardiff and Booking Now Bath (All subject to a booking fee)

BRADFORD ST. GEORGES HALL
MONDAY 6th MAY 7.30 pm
Tickets: £8.20 Available from B/O Tel: 0274-752000 (Credit Cards accepted) and all usual agents (Subject to a booking fee).

NOTTINGHAM ROCK CITY
TUESDAY 7th MAY 7.30 pm
Tickets: £8.20 Available from B/O Tel: 0602-412544, Victoria B/O, Selectadisc and Way Ahead Nottingham, Aimleys Leicester, Limelight Grantham, Way Ahead Derby, Lincoln and Birmingham and all usual agents (All subject to a booking fee).

HAMMERSMITH ODEON
WEDNESDAY 8th MAY 7.30 pm
Tickets: £8.70, £7.70 Available from B/O Tel: 081-748 4081 (Credit Card applications Tel: 081-741 4868), Ticketmaster, Premier, Keith Prowse, Stargreen, LTB and Albemarle (All subject to a booking fee).

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FEMALE Late 20's into most rock seeks female friends for pubs gigs etc, in London area. **Box No. R0231.**

FEMALE 29 desperate for HM friends in Kent. Must like Kiss, Queensryche and enjoy laughs. **Box No R0225**

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BLIND ~~DATE~~ DRUNK

Who was that person that disappeared in a drunken haze? Then tell Blind Drunk. Send your stuff to Blind Drunk, RAW, PO Box 38U, London W1A 38U.

DATE:17.1.91.
VENUE: St. Davids Hall, Cardiff.
MESSAGE: Girl, long blonde hair, you were outside gig with a girl who kept saying it was her birthday. You were wearing black leggings and a black leather jacket. Please contact me, I love you!
FROM: Barry I.S. Cand, 84 Swallow Way, Duffryn, Newport, South Wales.

DATE: Jan/Feb 1991.
VENUE: Bus stop by Midland Bank, Stoke, Stoke on Trent.
MESSAGE: To the small girl in the leather jacket. I'm usually staring at you, but I'm too shy to say 'Hi!'. Help me out.
FROM: Daz, the **RAW** reader in the green coat.

DATE: 20.1.91.
VENUE: Cinderella, Hammersmith and train to Elm Park Station.
MESSAGE: To the boy with long blond hair and jacket with "Fuck It" on the back. You were with two other blokes and a woman and sat opposite me in the train. We went separate ways at the station. I was the girl with long brown hair, long nails and bikers jacket.
FROM: Ann, 148 Warren Drive, Elm Park, Hornchurch, Essex RM12 4QX.

DATE: October 1990.
VENUE: **RAW** Penpalz.
MESSAGE: To Sally who worked as a nanny in Earl's Court. You wrote to me but I missed you when I called the number you gave me. You had left your job by then. Please write to me.
FROM: Maxi, c/o 134 Smithwood Close, Wimbledon, London SW19.

DATE: January 9-22 1991.
VENUE: **RAW** 62, page 13.
MESSAGE: Nick and Dom, me and my mate would love to hear from you.
FROM: Paula, 52 Crescent Road, Lutterworth, Leics LE17 4NR.

DATE: 1990/91.
VENUE: Stoke-On-Trent.
MESSAGE: Charlie Adams, please write. Have I said something wrong?
FROM: Sandi Nickason, 4 Marshley Court, Goldinys, Northampton.

DATE: 15.12.90.
VENUE: Newcastle City Hall.
MESSAGE: Andrew Ebsworth (Ponytail, drummer in band). Our eyes met all night. I love your smile, can you write?!
FROM: Blonde in third row balcony, wearing seqinned top and black skirt. Helen, 9 Whitecliff Close, North Shields.

DATE: 16.12.90.
VENUE: Outside my house with Jester, Karen and Ruth.
MESSAGE: Chris A, Jester said you liked me but I was involved with someone else at the time. I'm not any more. Please get in touch.
FROM: Vicky Ellis, 31 Rowan Drive, Cheadle Hulme, Cheshire SK8 7DU.

DATE: 7.2.91.
VENUE: Motörhead, Royal Court, Liverpool.
MESSAGE: The guy with the brown leather and Levi's, your mate wore a black sweatshirt with "Skates" written on it. I think your seat number was C20. Please get in touch. I was in C21.
FROM: Melanie, 26 Five Ashes Road, Westminster Park, Chester, Cheshire.

DATE: 2.2.91.
VENUE: Floral Hall, Southport.
MESSAGE: Guy, long black hair, leather jacket. John Rule, I think. You're gorgeous.
FROM: An admirer who's friends with your friends but not with you.

DATE: 19.1.91.
VENUE: Love/Hate, Milton Keynes.
MESSAGE: Karl, you know who I am so for fuck's sake write to me! (You weren't that pissed were you?)
FROM: The Steffi Graf lookalike. Sarah, 35 Sanderstead Court Avenue, Sanderstead, South Croydon, Surrey CR2 9AU. PS Diane, Ian wants your phone number!

DATE: 7.3.91.
VENUE: Little Angels, St Georges Hall, Bradford.
MESSAGE: To the lad who had the "NO SHIT" earring and the Skid Row T-shirt. Please write to me. I was standing next to you all night. I was the one who was wearing a Nuclear Assault T-shirt.
FROM: Niki, 4 Carden Road, Sutton Estate, Bradford BD4 8LP.

DATE: Feb 20-Mar 5.
VENUE: **RAW** 65, page 12 (The Motörmen with pens, Motörhead signing piece).
MESSAGE: To the bloke on the far left from Konkrete Gerbil (Stiff) with the denim over his leather, Motörhead T-shirt and those cheekbones!
FROM: Someone who fancies the trousers off you!! And who also loves Motörhead and Wolfsbane. Tel. 0932 780724 - ask for Emm - if curiosity gets the better of you!

Wanna find that lost love?!?!?!?!?!?!

Date.....

Venue.....

Message.....

.....

.....

.....

From.....

.....

.....

DATE: July 1990.
VENUE: Fuengirola, Spain.
MESSAGE: Russ, met at bowling alley & Crazy Daisy's. Remember the beach? Please get in touch.
FROM: The blonde one, 369 Tessall Lane, Northfield, Birmingham B31 5ET.

DATE: 7.3.91.
VENUE: Cathedral Arches, Manchester.
MESSAGE: Mike, Mark and Stu from Leigh (upper class part). The Jack Daniels hat fits well! Try to get to Rockworld on Saturday 16 or 30 March.
FROM: The Younger Mole.

DATE: 7.3.91.
VENUE: Jagged Edge, Bristol Bierkeller.
MESSAGE: I was pulled out of the crowd onto the stage by Matt Alfonzetti. Unfortunately we didn't get any photos. Can anyone help? I'll pay for reprints.
FROM: Claire, 11 Mintys Top, Bromham, Nr. Chippenham, Wilts.

DATE: 21.2.91.
VENUE: Town & Country Club.
MESSAGE: To the "Heartland" bass player - thank you for being so gorgeous - you made my day. Here's to the next time!
FROM: Sharon, standing in front of you.

DATE: 22.5.90 and others.
VENUE: SECC Glasgow & coach.
MESSAGE: Andy, where are you? Do you still live in Dundee? Phone/write or get another coach from Grouchos.
FROM: Jackie & Nancy (we borrowed your jacket and talked crap respectively!), 5 Cherry Grove, Gauldry, Fife DD6 8SF. Tel 0826 24313.

DATE: November 1990.
VENUE: **RAW** Penpals.
MESSAGE: Emma/Lemmy - lost your address. Get in touch as soon as ya can.
FROM: Ziptharg/Steve, Flat 7, 7 Ellesmere Road, Colwyn Bay, Clwyd.

LITTLE ANGELS

PLUS SPECIAL GUESTS

MAY

13 DUMFRIES LOREBURN HALL
14 BELFAST ULSTER HALL
15 DUBLIN McGONAGLES
17 SHEFFIELD OCTAGON
18 NEWCASTLE CITY HALL
19 ABERDEEN MUSIC HALL
21 LIVERPOOL ROYAL COURT
22 HANLEY VICTORIA HALL
23 BRISTOL COLSTON HALL
25 LONDON HAMMERSMITH ODEON

EAR FIXATION TIME

TOUR DATES

APRIL			5	NORWICH	WATERFRONT
24	NEWCASTLE	RIVERSIDE	7	MANCHESTER	BOARDWALK
26	ABERDEEN	CAESAR'S PALACE	8	PRESTON	GUILDHALL
27	EDINBURGH	VENUE	9	BUCKLEY	TIVOLI
28	GLASGOW	VENUE	10	BRADFORD	QUEENSHALL
29	MIDDLESBROUGH	TOWN HALL CRYPT	11	BIRKENHEAD	STAIRWAYS
MAY			12	SHEFFIELD	LEADMILL
2	WALSALL	JUNCTION 10	13	BIRMINGHAM	EDWARDS NO 8
3	NOTTINGHAM	POLY	15	PONTYPRIDD	MUNICIPAL HALL
4	PORTSMOUTH	POLY	16	LONDON	MARQUEE
			17	MILTON KEYNES	WOUGHTON CENTRE

THE NEW SINGLE

REBEL

(THE REMIX)

RELEASED 20TH MAY 1991

LONDON

RAW POWER CHARTS

ALBUMS

1 (9) SOUL DESTRUCTION
The Almighty *Polydor*

2 (-) RUST IN PEACE
Megadeth *Capitol*

3 (3) TIME'S UP
Living Colour *Epic*

4 (1) DEDICATION
Thin Lizzy *Vertigo*

5 (2) YOUNG GODS
Little Angels *Polydor*

6 (-) MIND FUNK
Mind Funk *Epic*

7 (6) LIVE AT THE BRIXTON ACADEMY
Faith No More Slash/*London*

8 (-) LANGUAGE OF THIEVES AND VAGABONDS
The Throbs *DGC/MCA*

9 (-) STRENGTH
Enuff Z'Nuff *East West*

10 (8) 1916
Motörhead *Epic*

11 (-) PORNOGRAFFITI
Extreme *A&M*

12 (12) THE BEST OF FREE
Free *Island*

13 (7) CHERRY PIE
Warrant *CBS*

14 (-) RITUAL DE LO HABITUAL
Jane's Addiction *Warner Bros*

15 (11) SHAKE YOUR MONEY MAKER
Black Crowes *Def American*

16 (5) PINK BUBBLES GO APE
Helloween *EMI*

17 (15) FREAKSHOW
Bullet Boys *Warner Bros*

18 (-) ARISE
Sepultura *Roadrunner*

19 (4) A LITTLE AIN'T ENOUGH
David Lee Roth *Warner Bros*

20 (-) IN THIS LIFE
Mordred *Noise*

SINGLES

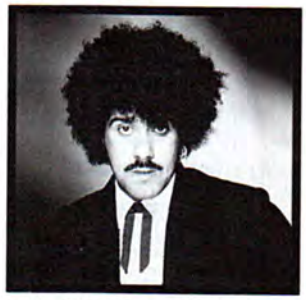
1 (5) HANGAR 18
Megadeth *Capitol*

2 (4) CHERRY PIE
Warrant *CBS*

3 (8) PRODUCT OF THE WORKING CLASS
Little Angels *Polydor*

4 (2) FREE 'N' EASY
The Almighty *Polydor*

5 (-) LIGHTS AND THUNDER
White Lion *Atlantic*



6 (-) BOYS ARE BACK IN TOWN
Thin Lizzy *Vertigo*

7 (10) UNDER SIEGE
Sepultura *Roadrunner*

8 (1) LOVE REARS ITS UGLY HEAD
Living Colour *Epic*

9 (9) SENSIBLE SHOES
David Lee Roth *Warner Bros*

10 (-) HELL AIN'T A LONG WAY TO GO
Jagged Edge *Polydor*

Chart compiled from sales at Tom Russell Records, X Records and Spinadisc

PLAYLISTS

DAVE HENDERSON
SEEN The Stones trying to be young again
HEARD The Saints' '(I'm) Stranded' album
DUMPED Football teams called Carlisle United

MALCOLM DOME
SEEN *Foucauld's Pendulum* novel by Umberto Eco
HEARD New LPs from Saraya, Malevolent Creation and Mr Big
DUMPED Sanity in favour of complete madness

PHIL ALEXANDER
SEEN Russ Meyer's *Beneath The Valley Of The Dolls* flick
HEARD Black Sabbath's 'The Ozzy Osbourne Years' - The real thing!
DUMPED Late night transatlantic phone calls

LIZ EVANS
SEEN Throwing Muses at the Town & Country Club
HEARD The self-titled, debut LP from Mind Funk
DUMPED Chocolate!

DAVE LING
SEEN Youth opportunities girlie Claire drinking Skyclad's Steve Ramsey and Martin Walkyier under the table!
HEARD Advance sneak preview of the excellent second Dare LP
DUMPED Missing Pantera at The Marquee

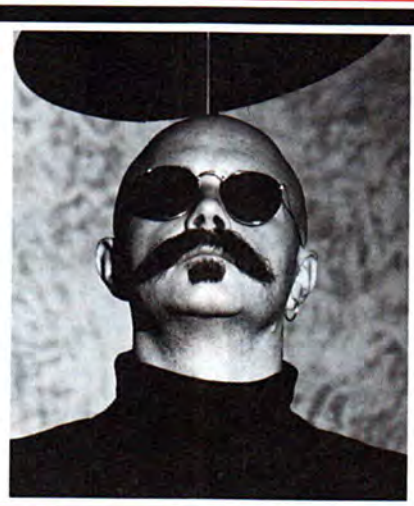
KIRK BLOWS
SEEN Judas Priest's Rob Halford in full Metal regalia
HEARD Armored Saint's 'Symbol Of Salvation' (Metal Blade)
DUMPED Everything about Enuff Z'Nuff

CHRIS MARLOWE
SEEN The Rowntree's Fruit Gum advert on TV
HEARD 'Drag Strip Riot' LP by The Flesheaters
DUMPED Phil Collins for suggesting that early Genesis music is too advanced for women!

MAURA SUTTON
SEEN The Doors movie *No-One Here Gets Out Alive*
HEARD 'Pandemonium' LP from The Time
DUMPED Chesney Hawkes - what a complete prat

MAGNUM GUITARIST TONY CLARKIN'S TOP TEN FAVOURITE RECORDS THAT HE'S LOST BUT WOULD LIKE TO *RE*-BUY

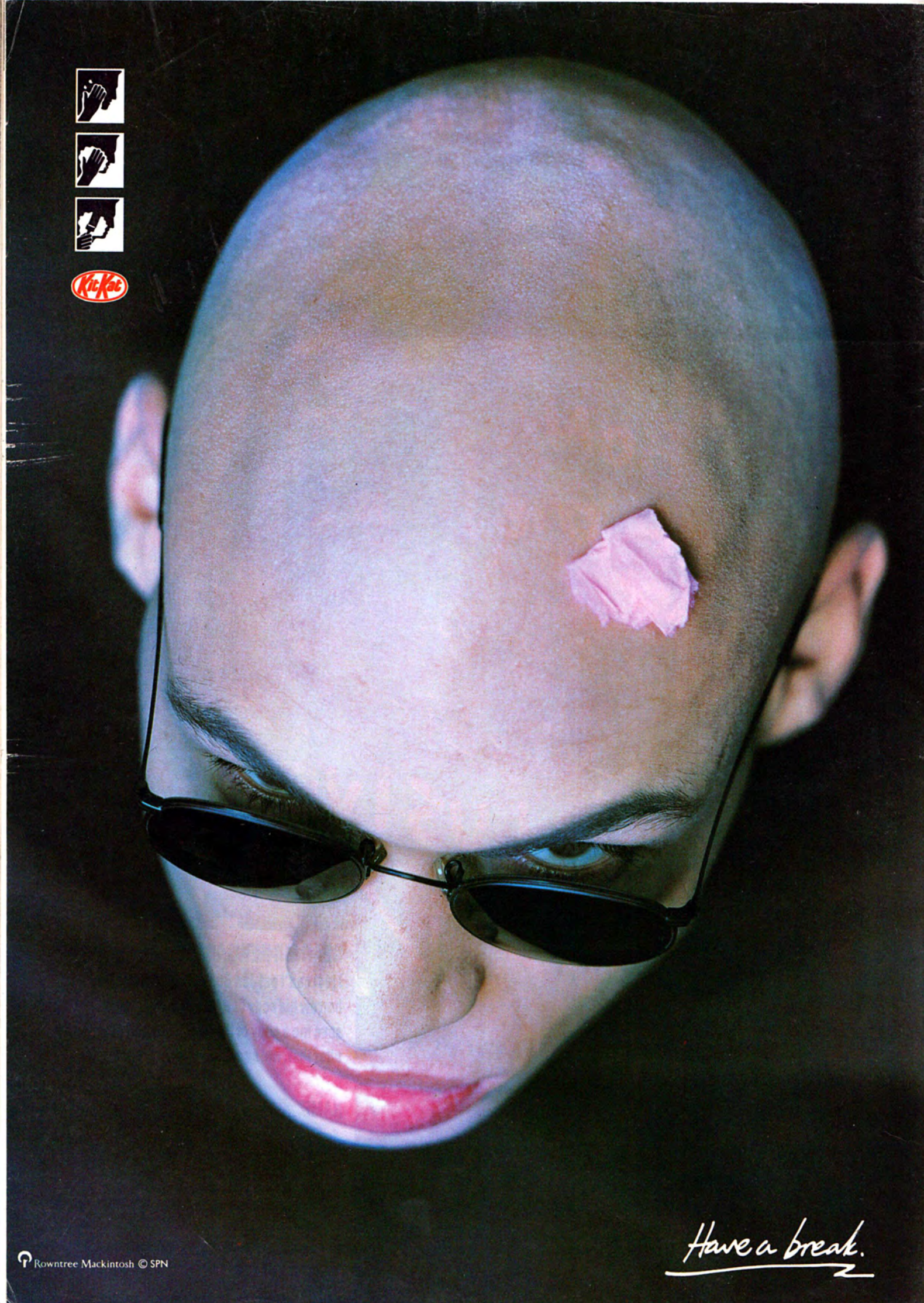
1 1st ALBUM The Graham Bond Organisation
2 CRAWLING UP A HILL 45 John Mayall
3 ENDLESSLY EP Brooke Benton
4 LUCILLE Little Richard
5 NOW'S THE TIME TO FALL IN LOVE Cliff And The Shadows
6 WHAT'D I SAY Ray Charles
7 GHOST RIDERS IN THE SKY The Ramrods
8 WILL YOU STILL LOVE ME TOMORROW? The Shirelles
9 HEARTBREAK HOTEL Elvis Presley
10 DON'T START ME TALKIN' Sonny Boy Williamson



IMPORTS

1 IT'S NOT OVER Shooting Star *V&R*
2 DON'T COME EASY Tyketto *DGC/MCA*
3 NO RULES Stranger *Thunderbay*
4 HUGHES/THRALL Hughes/Thrall *CBS/Epic Associated*
5 LOVE SELLS Bang Gang *Sinclair*
6 KINGOFTHEHILL KingOfTheHill *SBK*
7 HUMAN FACTOR Metal Church *Epic*
8 ONE SIZE FITS ALL Pink Cream '69 *Epic*
9 ON THE PROWL Loudness *Atlantic*
10 SPREADING THE DISEASE Anthrax *Megaforce/Atlantic*

Chart compiled by Shades Records, London


KitKat
Have a break.
Rowntree Mackintosh © SPN

AC/DC: SHORTS, CANNONS, B

AC/DC have long been one of the world's most influential and successful bands. SYLVIE SIMMONS t their rise, from the days of playing at strip joints to their current status as one of the world's leading Arena Rock acts. All photos by ROBERT ELLIS

"WE WERE tossing around names and my sister got AC/DC off the back of a vacuum cleaner and it sounded good, so..."

So, 18 years ago in sunny Sydney, Australia, a band was born and named and history was made. AC/DC! Brothers Angus and Malcolm Young, then-rhythm section Phil Rudd (drums) and Mark Evans (bass), and late legendary frontman, boozing, bonking Bon Scott, thought the name sounded electric and powerful. If others thought it sounded, well, *you know*, then it was their problem. Like the Aussie gay bar that booked them to do a strip show and deafened the clientele. Or the British music biz honcho who followed Bon into the men's room and suggested a quiet moment in the cubicle and got his foot peed on. No-one made the same mistake again!

Of course they've made other mistakes - the congressmen and vicars who burned or put warning stickers on their records, and the music papers who've destroyed whole rainforests for the insults they've heaped on them.

"Why so many Satanic lyrics?" asked the massive *Los Angeles Times*. "Why the bisexual implications in the name? Why the bloody images on the album cover? And didn't the lead singer drink himself to death?" Which covers just about the lot of them! "What kind of heroes are these?"

"AC/DC," said the imperious *Rolling Stone*, "is an Australian Hard Rock band whose purpose on earth apparently is to offend anyone within sight or earshot. They succeed on both counts."

"We know what we are," said Malcolm Young. "Rock 'n' Roll. Not sitting around playing for yourself, climbing up your own arse. It's everybody to their own band. We're in ours, and we intend staying this way!"

"AC/DC," said Angus, "is about a good time."

The good times began in '73, but the story goes back further, to when the Young family moved down-under from Scotland when Angus was seven years old.

A barren place was Australia in those days. The Young brothers grew their hair and discovered Rock 'n' Roll! Big brothers George and Alex came home with guitars and Yardbirds records then buggered off to join various groups (Alex to Grapefruit, George to The Easybeats). Angus and Malcolm weren't far behind. Guitars in hand they left school, left home, and moved into a huge house in Melbourne filled with various subspecies of humanity who would come and go and eventually settle into being AC/DC.

"Me and my brother Malcolm got the band together in a club for one night," said Angus in an early interview. "It went over well so we just kept playing with a makeshift team until we got the right people to Rock with."

Their first singer was a Gary Glitter freak who refused to go on one night without his sequins. There was no time to find a replacement, so when ex-jailbird, former Perth Pipe Band Under-17 Drum Champion and then AC/DC roadie Bon Scott volunteered for the job, he got it.

"He downed two bottles of bourbon with dope and speed and coke and said, 'Right, I'm ready!'" said Angus. "And he was too! There was this immediate transformation. Next thing we know he was running around with his wife's knickers on and yelling at the audience!"

AC/DC had been going just eight months. Bon was the oldest member by far. "This guy," said Angus at the time, "is one of the dirtiest fuckers I know. I learned most of what I know from him."

It went on as it started. "There were hard times," said Angus, "When we were really struggling. We played some outback towns who were the toughest audiences in the world. You've got to give them blood. So we did. We were the first band of our kind in Australia." When the audience was't chucking bottles at them, they were getting hassled by the cops or chased by fathers with shotguns.

"We used to have this house in Melbourne," Bon said once, "and we all lived there together and all these chicks used to come around. They were all dropping mandies or whatever and we didn't mind because we were getting a screw! We all got the jacks at the same time because we used to pass them around!

They had two gold albums in Australia by 1975 - 'High Voltage', produced by brother George and partner Harry Vanda - and the equally loud and glorious 'T.N.T.'. But it was time to move on. In 1976 they shut up the house and came to Britain, releasing a compilation of the two Aussie albums, titled 'High Voltage'.

'It's A Long Way To The Top (If You Want To Rock 'n' Roll)'! What an introduction! The twitchy riff, the dangerous vocals, the guitars, the mutant bagpipe solo! And if any of you remember 1976 you'll remember just what a breakthrough it was - a year of sterilised American AOR Rock and posey British New Wavers. Then suddenly, out of nowhere come these crazed beings with a dirty old man on vocals and an 18-year-old mad schoolboy on guitar!

And their shows - a residency at the Red Cow pub in London, then The Marquee - were just as notoriously delinquent. People spilled out onto the pavement with ears bleeding and stupefied grins on their faces. Those with a braincell left actually thought to buy the album: AC/DC were on their way to becoming stars.

And the records kept coming! 'Dirty Deeds Done Dirt Cheap' followed seven months later and seven months after that, 'Let There Be Rock'. British bass player Cliff Williams replaced Mark Evans and the band made its first stab at the States.

Not an instant success, but they kept at it - partly because their old house in Melbourne had degenerated into such a state that the authorities pulled it down and left them homeless, and partly because, as Bon said at the time, booze was cheaper in the States.

AC/DC circa '78 (l-r): Malcolm Young, Phil Rudd, Bon Scott, Angus Young and Cliff Williams

Two more albums - 'Powerage' and the brilliant live outing 'If You W Blood...' (still the only live AC/DC album) - follow and fail to dent Ameri

And then they try a new strategy. The Vanda-Young production team Robert John 'Mutt' Lange is in, and the recording base is shifted from A to London. The idea is to polish off the raw edges and clean them up a b American radio consumption. But you can't polish a stain off the mattre can't stick eau-de-cologne behind a vamp's ear and take him to the Rit 'Highway To Hell' was steeped in frenzied filth and booze-soaked stom finally, America reckoned it was't bad at all and made it multi-platinur

Megastardom! Then death. Less than a year later Bon Scott died, ch his own vomit after an all-night booze-up. He was 34 years old, and the was at its apex.

That was in February 1980. In July the same year, AC/DC released its album, one featuring for the first time Bon's replacement on vocals. 'Ba Black' - a lethal combination of wild and barely suppressed emotion tha makes the little hairs stand up on the back of your neck when you hear it. An album that drips sweat, tears itself ragged and explodes with anger at the "dirty old man" for fucking off and leaving them, and with willful determination to carry on.

When Bon died, a lot of people wrote the band off as dead as well. But they were holding extensive auditions for the right vocalist, and found him in Brian Johnson. A Geordie, ex-Geordie (the band) he looked like Andy Capp and sounded like he gargled woodbines and indulged in strange sexual acts with beer barrels! Like

AC/DC on Top Of The P stomping their stuff

Prime-time Acca Dacca alive kickin' with Bon Scott

Bon, he was in his mid-30s, older than the rest. Like Bon, he liked the odd Like Bon, he had those growly, howly, Bluesy tomcat vocal chords. And th attitude the other members liked.

"I was a bit scared," said Brian at the time. "I was more scared of the than I was of the lads though, because the crew were reeling off names. Y these fucking huge bands they'd worked for. But the lads made me feel de comfortable. The biggest bonus about being in a band is the fact that I ca into their gigs without paying for the fucking ticket and I've got the best se the fucking house!"

'Back In Black' gave the band their first-ever number one in Britain. In States it spent five months in the Top Ten. By popular demand (ie: the rec company wanted to cash in) 'Dirty Deeds...' was released in the States - n matter that it was five years old and featured their previous, now-dead vo - and soared into the top five. Meanwhile the band was in Paris, recordin new album. Two weeks after its release, 'For Those About To Rock (We S You)' became AC/DC's first American number one.

'For Those About...' was the album that introduced the ear-splitting ca to a live show already famous for the brain-peeling bell, the drop-the-sho full-moon salute and the guitarist-vocalist piggyback. Angus would sit on Bon's, then Brian's shoulders for a manic roving solo through the audienc only as the clubs and halls turned into arenas, too much roaming about be impractical. The venues just kept getting bigger: headlining Castle Donin for the second time in '84, and two shows before 400,000 fans at the Rock Festival in 1985. Just two new releases during that period: 'Flick Of The Switch', recorded in the Bahamas and produced by the band itself in '83. October '84 the '74 Jailbreak' mini-album was released to celebrate the anniversary.

ELLS AND A DAMN GOOD TIME

Brian Johnson prepares to ring out the famed Hell's Bell

Another change in the rhythm section - Mancunian Simon Wright replaces Phil Rudd. He makes his debut on another Angus and Malcolm Young production, 'Fly On The Wall', which is joined by the band's first long-form conceptual video.

They turned down a starring role in a hopeful-sounding film called *Dracula Rocks*. But when Horror honcho Stephen King got a backstage pass to one of their gigs in New York, declared himself a fan and asked them to write some stuff for his film, *Maximum Overdrive*, they didn't turn him down.

"He just said he wanted very loud Rock music," said Angus. "Well, he would have been stupid coming to us and saying, 'Would you write something nice and soft'!" And what started out as just one song - it was going to be one of those usual US horror soundtracks crammed with rock bands - turned into the whole thing, incidental music and all. It came out in '86 as the album 'Who Made Who' - some new stuff, some instrumentals and some old classics like 'Hells Bells', 'Sink The Pink' and 'Ride On' selected by the director. The video for the title track, featuring Angus cloned by aliens from outer-space, was better than the movie. But, most important of all, the album brought back the classic AC/DC production team, Harry Vanda and George Young.

They stuck around for 'Blow Up Your Video', featuring the Top 20 single 'Heatseeker' that pumped a bit of life into *Top Of The Pops* for 30 seconds back in January '88. Maybe a good moment here to point out that 15 years on the band still haven't run out of different metaphors for bonking, with 'Heatseeker' and 'Kissin' Dynamite' every bit as fun-dirty as 'Crabsody In Blue', 'Big Balls', 'Beating Around The Bush' and 'Sink The Pink'!

"Our subject matter," said Bon back in '77, "is what any kid out on the street might experience in a day." Like the legendary 'Whole Lotta Rosie': "I woke up in the morning and I had to get out of bed. I had to climb over her, which was like climbing a mountain, so I stopped halfway for a rest and before I knew it I was balling her again!"

Young, Malcolm Young and Chris Slades

In the States, AC/DC was accused of sexual degeneracy. Laughed Angus, "It's just like being naughty. It's like peeking through the keyhole at somebody changing their knickers or something, nothing bad. We're just pranksters more than anything."

Their lyrics have also been accused of sexism. "It's just a bit of fun," said Angus. And as *Sounds* once put it, "To castigate AC/DC for sexism is a bit like castrating your dog for trying to shag everyone's leg!"

And of course they've been accused - America again! Where else? - of Satanism. One year hundreds of their albums were burned by bible-bashers. Another year, on a more serious note, they were cited by a serial killer as the thing that drove him to murder. And recently their records were used by the U.S. Army to flush Panamanian dictator General Noriega out of his fortress and into the arms of American justice!

"There are so many crimes held against AC/DC it's a wonder we're not blamed for everything," said Angus. "I think it's mainly from when we first started and I think it just stuck in their heads because we were one of the first to put it right in front of them."

AC/DC were accused of fornicating with chickens onstage before Ozzy Osbourne was accused of biting their heads off! "I've had kids coming to see me telling me their parents wouldn't let them come to the show, giving them crap like 'If you go you'll come back a zombie!'"

Well, Malcolm Young didn't look too good on the 'Blow Up Your Video' tour, it has to be said! He left the American leg of the tour with "nervous exhaustion" - the official term for a serious drinking problem - and was temporarily replaced by his nephew Stevie Young.

"I was shagged out from all the drinking over the years," said Malcolm, "I didn't feel I had anything to offer the band onstage. I'd just fucked myself up so much." So he came home, struggled to give up the drinking (he now joins brother Angus in the queue for the teapot backstage!) and worked on the songs for their latest album, 'The Razor's Edge'. It was recorded in Vancouver, Canada, with a new producer - everyone's current fave, Bruce Fairbairn - and yet another new drummer, ex-Uriah Heep hairless person Chris Slade. Rumours that there'd be a new vocalist too were greatly exaggerated. Even Brian Johnson's mother had heard them.

"I said to the guys," said Brian, "My mother says I'm getting kicked out. We just laughed about it."

Last I looked they were all touring the States together; the European leg is scheduled for March and April. They've still got the canons and the school uniform (suggested by his sister years back when he complained that wearing tight jeans onstage was doing him an injury) and the cloth cap. Their shows are still like a night on the town with a slightly mad, very loud but incredibly enjoyable old pal.

As Brian Johnson put it: "We just out-and-out don't give a fuck. We play what we play and that's it. And the good thing is, no-one else can do it as good as this band!"

Angus slams to Mo the ban

Look ma, my friends Johnson gives Ang

Bon Scott, one of Rock's true legends, still sorely missed by AC/DC fans everywhere

AC/DC

FOLD - OUT POSTER SPECIAL

RAW

ANGUS YOUNG Live '82

RAW

SEBASTIAN BACH

SKID ROW

IRON MA

DEN

Iron Maiden (l-r): Guitarist Dave Murray, vocalist Bruce Dickinson, drummer Nicko McBrain, bassist Steve Harris, guitarist Adrian Smith..

UK DISCOGRAPHY

ALBUMS

IRON MAIDEN (April, 1980)
KILLERS (February, 1981)
THE NUMBER OF THE BEAST (March, 1982)
PIECE OF MIND (May, 1983)
POWERSLAVE (September, 1984)
LIVE AFTER DEATH (October, 1985)
SOMEWHERE IN TIME (September, 1986)
SEVENTH SON OF A SEVENTH SON (April, 1988)
NO PRAYER FOR THE DYING (October, 1990)

SINGLES AND EPs

THE SOUNDHOUSE TAPES: 'Iron Maiden' b/w 'Prowler'/'Invasion' (November, 1979)
RUNNING FREE b/w 'Burning Ambition' (Feb, 1980)
SANCTUARY b/w 'Drifter (Live)'/'I've Got The Fire (Live)' (May, 1980)
WOMEN IN UNIFORM b/w 'Invasion' (12-inch features 'Phantom Of The Opera (Live)') (Oct 1980)
TWIGHLIGHT ZONE b/w 'Wrathchild' (March, 1981)
PURGATORY b/w 'Ghengis Khan' (June, 1981)
MAIDEN JAPAN EP (September, 1981)
RUN TO THE HILLS b/w 'Total Eclipse' (February, 1982)
THE NUMBER OF THE BEAST b/w 'Remember Tomorrow (Live)' (April, 1982)
THE FLIGHT OF ICARUS b/w 'I've Got The Fire' (April, 1983)
THE TROOPER b/w 'Cross Eyed Mary' (June, 1983)
TWO MINUTES TO MIDNIGHT b/w 'Rainbow's Gold' (12-inch features 'Mission From 'Arry') (August, 1984)
ACES HIGH b/w 'King Of Twilight' (12-inch picture disc includes 'Number Of The Beast (Live)' as bonus track) (October, 1984)
RUNNING FREE (LIVE) b/w 'Sanctuary (Live)' (12-inch features 'Murders In The Rue Morgue (Live)' as bonus track) (September, 1985)
RUN TO THE HILLS (LIVE) b/w 'Phantom Of The Opera (Live)' (12-inch features 'Losfer Words (Live)' as bonus) (December, 1985)
WASTED YEARS b/w 'Reach Out' (12-inch also features 'The Sheriff Of Huddersfield') (Sept, 1986)
STRANGER IN A STRANGE LAND b/w 'That Girl' (picture disc includes 'Juanita') (November, 1986)
CAN I PLAY WITH MADNESS b/w 'Black Bart Blues' (12-inch and CD feature 'Massacre') (March, 1988)
THE EVIL THAT MEN DO b/w 'Prowler '88' (12-inch and CD feature 'Charlotte The Harlot '88') (August, 1988)
THE CLAIRVOYANT b/w 'The Prisoner (Live)' (12-inch and CD feature 'Heaven Can Wait (Live)'. Title track is also recorded live - 7-inch is a studio version) (November, 1988)
INFINITE DREAMS (LIVE) b/w 'Killers (Live)' (12-inch and CD feature 'Still Life') (November, 1989)
HOLY SMOKE b/w 'All In Your Mind' (12-inch also features 'Kill Me Ce Soir') (September, 1990)
BRING YOUR DAUGHTER...TO THE SLAUGHTER b/w 'I'm A Mover' (12-inch pic disc also features 'Communication Breakdown') (December, 1990)

VIDEOS

LIVE AT THE RAINBOW (May, 1981)
VIDEO PIECES (July, 1983)
BEHIND THE IRON CURTAIN (April, 1985)
12 WASTED YEARS (October, 1987)
MAIDEN ENGLAND (November, 1989)

DEEP P

p Purple live in 1991. Joe Lynn
ner (left) and Ritchie Blackmore

URPLE

PHOTO ANDY PHILIPS

RAW